

THE MEMBERS MAGAZINE OF THE NATURAL
HISTORY MUSEUM OF LOS ANGELES COUNTY

Terra

VOL. 15 NO. 4 SPRING 1977



Reflections: Images of Los Angeles

Two years ago the UCLA Museum of Cultural History proposed an exhibition to bring together materials representative of the countries of origin of those peoples who now comprise the Los Angeles area. The museum staff was joined in this project by a special committee from the Junior League of Los Angeles. The exhibition "Reflections: Images of Los Angeles" is the result of months of research and interviews conducted by the Museum of Cultural History and the Junior League, as well as the result of cooperation, encouragement, and advice of the Natural History Museum.

Credit really belongs, however, to the people of Los Angeles for being what they are: a rich mosaic of diverse heritages. With patience and generosity they gave the knowledge of their past to form the foundation on which both museums and the Junior League have built "Reflections."

This exhibition belongs to the people of the city.

Dates to watch for.

Below we have listed some dates important to the various ethnic communities of Los Angeles. These dates have been given to us by people of the communities. Please check them for absolute accuracy.

January — March

Christmas; January 6th; *Armenian*.

Epiphany; January 6th; *Greek*. A church celebration.

Christmas; January 7th; *Russian*.

Birthday of Robert Burns; the Saturday closest to January 27th; *Scots*.

New Year; February 7th, 1978; *Chinese*. Public celebrations in Chinatown.

Independence Day; February 16th; *Lithuania*.

St. Casimir; March 4th; *Lithuania*.

Anniversary of 1848 Revolution against the Hapsburgs; March 15; *Hungarian*.

Ohigan; March 21st; *Japanese*. The death of Buddha.

Purim; March 23rd, 1978; *Jewish*. (The feast of Esther).

Independence Day; March 25th; *Greek*.

Celebration of freedom from the Turks.

Butter Week; moveable date — the last week before Lent; *Russian*.

April-June

Aobamatsuri; April 8; *Japanese*. "Green leaf", the birth of Buddha.

Pesach or Passover; April 3-10, 1978; *Jewish*. Family celebration.

Summer Festival; April 16; *Filipino*.

Ta'alolo Day; near the actual date of April 17th; *American Samoa*. Celebration of American Samoa becoming American; celebrated at LA Harbor College with flag raising, speeches, luau and Samoan dancing.

Memorials for the 19th and 20th century massacres; April 24th; *Armenian*.

Easter; April 30th, 1978; *Russian*. The most important celebration of the year.

May Day; Czechoslovakia; a holiday in honor of working people.

Cinco de Mayo; May 5th; *Chicano*. In celebration of the defeat of the French at Puebla.

Shavuot; May 23-24th; *Jewish*. The Feast of Weeks.

Honoring West Samoa; June 1st; *West Samoa*.

Queen's Silver Jubilee Ball; June 11th; *British*; held at the Beverly Wilshire Hotel.

Scottish Games; held the last Saturday in June; *Scots*; held at the Long Beach Veteran's Memorial Stadium.

Midsummer Eve; Saturday closest to June 24th; *British*.

Lotus Festival; in June or July; many Asian groups celebrate together in Echo Park.

July — Sept.

St. John's Day; July 1; *Ukrainian*.

Obon Festival; July 16-17th or nearest weekend; *Japanese*. In honor of ancestors.

Nisei Week; in August; *Japanese*.

Day of the Holy Virgin; August 15th; *Greek*.

St. Stephen; August 20th;

Hungarian. Processions and feasts in churches.

Lithuanian National Day; Sept. 8th; *Lithuania*.

Rosh Hashanah; Sept. 13-14th; *Jewish*. Jewish New Year.

Day of Independence; Sept. 16th; *Chicano*. In honor of Independence from Spain.

Yom Kippur; Sept. 22nd; *Jewish*. The Day of Atonement.

Moon Festival; Sept. 27th; *Chinese*. Family festival, especially the eating of moon cakes.

Sukkot; Sept. 27-Oct. 5th; *Jewish*. The feast of booths, a harvest festival.

Oct — Dec.

Double Ten; Oct. 10; *Chinese*. Celebrates the independence of Taiwan.

All Soul's; Nov. 1; *Czechoslovakia*. Flowers put on graves.

St. Andrew's Day; Nov. 30th; *Scots*.

Andrea; Dec. 1; *Ukrainian*. Fortune telling by molten wax.

Hanukkah; Dec. 5-12th; *Jewish*.

St. Nikolas; Dec. 6th; *Czechoslovakia*.

St. Lucia Day; Dec. 13th; *Swedish*. Family celebration with food, song.

Christmas Eve; Dec. 24th; many European countries celebrate this day in preference to the 25th (*Czechoslovakia and Germany, for example*).

Sylvester; Dec. 31st; *Czechoslovakia, Germany*. New Year's Eve.

The Cover

The ethnic flavors of Los Angeles captured by photographers John Nicolais and Dorothy H. Seligman.



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of Los Angeles County
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Reflections:

Images of Los Angeles

by Kilbee Brittain



VAHE K. GULIAN, *Armenian*
Born Sept. 20, 1892,
Samsun, Turkey
Passed Away
Sept. 15, 1976,
Marina Del Rey, Ca.



Los Angeles is a bowl full of immigrants. It has been, from the time an Asiatic explorer led the way over the Bering Straits' icy land bridge some forty or fifty thousand years ago. Waves of hunters moved slowly southward seeking the big game of yesterday, mammoth, sloth, bison, camel, bear, and their predators, whose astonished eyes saw and whose giant bodies felt the stone-tipped spears of the first Americans.

For tens of thousands of years these early Americans (the name Indian was bestowed on the first families of the Caribbean by the geographically confused European Columbus) lived in Southern California, hunting, fishing, grinding acorns, weaving baskets, molding pots. They remained undisturbed until 1542, when Juan Rodriguez Cabrillo sailed past our Channel Islands and met the Chumash Indians.

In that confrontation is the seed of this story of Reflections, as we look into the deep pool of history and see ourselves, Asian or European, two cultures meeting on one land, yet each its own people.

When Cabrillo landed, it is believed there were about 300,000 Indians in California, with seven major linguistic groups of 120 separate dialects. Between the founding of the first mission at San Diego in 1769 and 1900 most of this population had died, due to a combination of poor living conditions and diet, stress and no resistance to European diseases.

It was not until Portolá's expedition in 1769, however, that Europeans visited the Los Angeles area for the first time. (The accompanying priest, with the sharp eye of a modern developer, remarked, "it has all the requisites for a large settlement.")

And so began the Spanish immigration to Los Angeles, missionaries, soldiers, ranchers, not really considering themselves immigrants, but pioneers moving from one part of New Spain to another.

The first serious attempt at colonization of this area came ten years after the first small settlement of the San Gabriel Mission in 1771. In September, 1781, a group of mixed Spanish, Indian, and black descent — forty-four men, women, and children — arrived beside the Los Angeles River. They had walked one thousand miles from Sonora and Sinaloa in Mexico. They came because the King of Spain needed to protect the land from the Russians who were hunting for marine mammal fur along the coast. The provincial governor gave land grants to several of the party, and the new pueblo, which they named El Pueblo de Nuestra Señora la Reina de Los Angeles de Porciuncula, became a center for trade in cattle, hides, tallow, and farm produce, all centered in the new ranchos.

Soon, traders and Yankee sailors spread word of this productivity, thus beckoning a stream of immigrants to the new Promised Land.

In 1845, some twenty years after Spanish

rule gave way to Mexican, Los Angeles became the capital of Upper California, but the war between Mexico and the United States resulted in the ceding of California. In 1850 the City of Los Angeles was incorporated, after a U.S. Army survey of its lands.

For years the immigrant flavor was northern European (the origin of the majority of settlers of the new U.S.A.). Immigrants also came from the north, from San Francisco, which was receiving the bulk of Asian immigrants, and from the south, from Mexico. In the 1850's Los Angeles received the overflow from the Gold Rush. Even so, the city population was under two thousand, compared with San Francisco's 35,000.

A population explosion came with the railroads. The Southern Pacific and Santa Fe Railways, completing their tracks across the great plains, mountains, and deserts, arrived in 1876 and 1885; over 100,000 immigrants followed in a few years. Good climate, good health, cheap real estate, new opportunity, and rock-bottom railroad fares were powerful magnets. (The fare from Missouri was under twenty-five dollars.)

A poster (collection of the New York Historical Society) heralded "California, the Cornucopia of the World, Room for Millions of Immigrants, 43,795,000 acres of government lands untaken, Railroad and Private Land for a Million Farmers, A Climate of Health and Wealth without Cyclones or

San Gabriel Mission Indians with implements and baskets used in the preparation of food.
Photo: Historical Collections, Security Pacific National Bank.



Blizzards." A favored type of poster showed sun-drenched orange groves below snow-capped mountains.

When oil was discovered by E. L. Doheny in 1892 in downtown Los Angeles, immigration mushroomed; the character of the city was changing from farming and ranching to industrial. Soon, the car arrived; by 1913 there was one auto for every thirteen persons. It was possible to live in one area of the expanding city and go to work in another part with ease and speed. A "Greater Los Angeles" was born. A new port, the movie industry, water by aqueduct from the Owens Valley — many factors joined sun, oil, and oranges in luring immigrants.

It has been said that immigration to the United States since the first seventeenth-century colonies has been the largest known migration of peoples. This pageant of peoples seeking new life still goes on, notably in recent years.

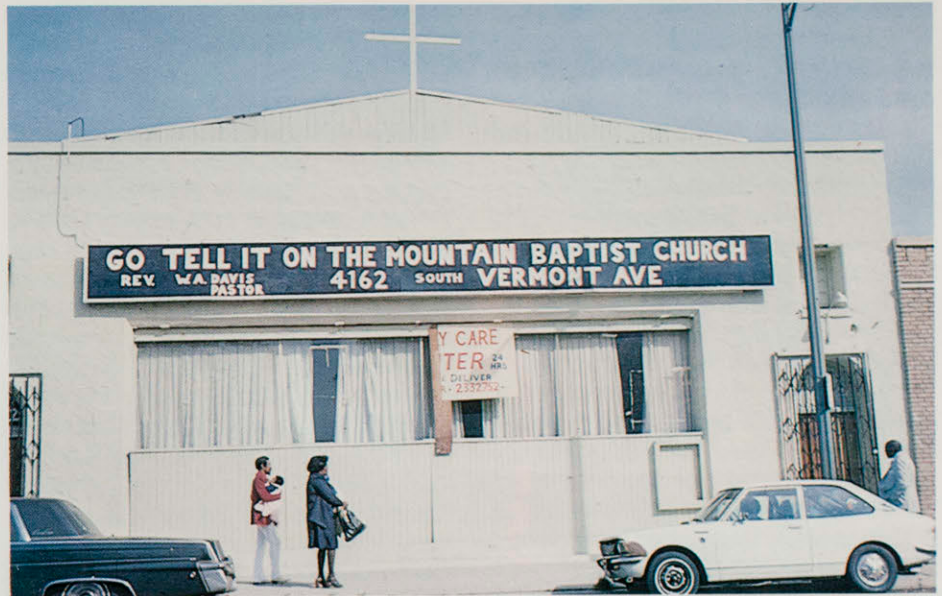
Immigration to the United States has been for many reasons. Those who came of their own free will came to find religious and political freedom, as well as opportunity and adventure. America became known as a land of all kinds of new frontiers, offering freedom not only from various kinds of oppressions, but also from famine and unemployment. Some came to find a fortune and go home. Some came to spend their lives. Some found dreams of riches turned to tears when they were taken advantage of and lost even what they had arrived with, because they couldn't speak English or understand local customs. Some found riches and power, and became leaders of the country.

There were also those who came involuntarily to America: criminals brought in the seventeenth and eighteenth centuries, and the slaves, mostly from West Africa, who arrived until the mid-nineteenth century.

Immigration to Southern California, however, was rarely ideological or involuntary. Los Angeles was settled for wealth and health.

The new California land welcomed immigrants in the days of industrial and westward expansion; there was plenty of land, plenty of work. When newcomers posed a threat to the job market or the way of life set by earlier immigrants, they found themselves less welcome, and even persecuted. Sometimes new groups tended to live all together in one part of town, in what might be called an ethnic enclave, or if the area was not particularly pleasant or desirable, a ghetto.

Immigration to Los Angeles gradually resulted in the formation of certain ethnic



"Sometimes groups tend to live together in ethnic enclaves." Photos: Top, Kilbee Brittain; Middle, Bottom, John Nicolais.

groups which have retained their individuality despite the so-called levelling atmosphere of a culture in which there is no set caste system.

Many cultures now meet, mingle, and then go home to their own people, in the city of Los Angeles. Despite common goals, usually economic, that brought them to Los Angeles in the first place, and despite close contact with other groups and with a society that sometimes seems prone to grind out a pretty homogeneous product, ethnic groups remain their own people.

What makes a people a People? What made Cabrillo different from the Chumash, or a North European secretary different from a Japanese restaurateur?

A basic division between peoples is one of appearance. Caucasoid, Mongoloid, Negroid — each has distinctive characteristics, whether of skin color, hair, shape of eyes, nose, mouth; and there are endless and delightful diversities within each group.

But for all practical purposes the one most important factor in a People's character is its language and dialects. Since early human history, the divisive results of differing languages has been recognized: blame it on the Tower of Babel. A People's language allows them to understand themselves as separate from other groups, to own and to share the secret of their common culture. Even when immigrants learn a new language, they keep the mother tongue alive in the names of important objects and habits of their home culture.

Food seems the runner-up in the ethnic stakes. After language, people want to preserve the eating habits of their heritage. Plum pudding, a bowl of rice, a kosher kitchen, pilaf, soul food, tortillas, all have roots in people's pasts. Is there an American cuisine without ethnic roots? Perhaps only the fast-foods qualify, and even some of these, like hot dogs, tacos, and falafel, have deep roots.

Religious customs probably rank next in ethnic importance. Beliefs show forth, of course, in language and food, but also in the way families behave in daily life. These customs are so deeply felt that even if intellectual or spiritual belief in a faith has eroded, the cultural accoutrements survive. Our secular Christmas is an example.

Dress is the most easily changed aspect of an ethnic heritage. By the time the great waves of immigrants arrived in the United States, most of them, especially the men, were wearing Western dress. Holiday clothing from the homeland may be brought out of attics and closets for the occasion, and religious vestments are always a rallying point for ethnic loyalties, but throughout a good part of our world, Western dress has prevailed.

Los Angeles is a rich serving of immigrant soup, with some flavors more dominant than others. The 1970 census gives Los Angeles city almost three million people,

6



"Even when immigrants learn a new language they keep the mother tongue alive." Photos: John Nicolais.



"People want to preserve their eating habits." Photos: Dorothy H. Seligman.

with over 500,000 with Spanish surnames, around 500,000 blacks, 430,000 Jews, and of the following ancestries, 53,000 British, 51,000 Germans, 46,000 Italians, 85,000 Russians, 54,000 Japanese, 27,000 Chinese, 18,000 Filipinos, and countless other categories. (The census gives the county a population of seven million, with well over a million with Spanish surnames, around 750,000 blacks, and 500,000 Jews, to name the largest single categories.)

Probably one could find in Los Angeles at least one person who came from, or whose ancestor came from, every corner of the earth. Groups discussed here are those who have settled in Los Angeles in considerable numbers, and who are represented in the exhibition "Reflections: Images of Los Angeles," at the Natural History Museum of Los Angeles County.

Ethnic groups are described here in a general west-to-east order of their countries of origin.

The Spanish and Mexican heritage represented in the Chicano population is a dominant ethnic flavor of Los Angeles. This is natural, considering their numbers in the present population, the Hispanic origins of the city, and the Spanish names of streets and suburbs.

After the initial influx of those of Spanish and Mexican descent, the majority of immigrants were northern Europeans until the Mexican Revolution of 1910-1917, when Mexican migration into California began in earnest. This migration still continues, still for the same hopes of social and economic betterment that led the fathers and grandfathers of the current generation to come to the land of hope.

Descendants of the early settlers and ranchers became prominent citizens over the years. The Chicano group, however, has developed a sub-culture with its own areas of influence and enjoyment. Not feeling often able to reap all the benefits of liv-

ing in the City of the Angels, Chicanos have banded together to work for greater economic and political clout, and for greater use of Spanish as the valid teaching language in certain schools.

Chicanos have retained their cultural integrity in language and in food. A good part of life revolves around their homes, with the women cooking not just the tamales, enchiladas, tacos, and burritos some people consider everyday Mexican fare, but dishes of chicken, beef, and pork with beans and vegetables varying as to the family's area of origin in Mexico. Special sauces and spices are important in the cuisine, as are even the kinds of pots and pans used, and the way foods are prepared.

One of the Chicano customs that has become part of Los Angeles life is the *piñata*. A clay or wire figure of an animal or star is covered with paper, filled with candies, and suspended from a branch, to be whacked by eager birthday-party children until can-



Charreada parade at Plaza Church Fiesta, 1894. Photo: Historical Collection, Security Pacific National Bank.

dies tumble out all around them. The *piñata* has become so much a part of general Los Angeles life that it may take any shape its designer wishes: Snoopy, Santa Claus, or a more traditional bull or chicken.

The *charreada* is an increasingly important part of Chicano culture not particularly well-known to the rest of Los Angeles. It is a riding exhibition. The rider's *charro* costume is often accented with silver, which also brightens the elaborate leather-work on the horse's trappings. There are associations sponsoring *charreadas*; they act as community benevolent societies as well as providing the local group with a fine fiesta.

People sometimes talk about Chicanos and "Anglos," as if Anglos were everybody who isn't Chicano, and were one homogeneous group. The word of course refers to people of Anglo-Saxon origin, and seems to mean anyone with origins in the British Isles or northern Europe.

This large portion of the Los Angeles community might be called "invisible immigrants," because they have been assimilated into the population without much of a stir. The founding fathers and mothers of the country were predominantly of this stock; those of this heritage have been extremely powerful and productive throughout American history. One does not think of them as particularly "ethnic," because they are what "ethnic" people are different from. They look, sound, and dress rather like each other, most are at least nominally Christian, and most believe in the Protestant ethic of "work hard and be rewarded." Yet within this large group there are a number of Peoples who at least part of the time retain their cultural integrity.

In 1970 there were over 50,000 people from the British Isles in the city, and about 150,000 in the county. Many recent members came after World War II because of an increasing lack of opportunity in their own country, although there was a sizeable British community in Hollywood in the 1930's. The British group is well-organized and active, with clubs offering everything from charter flights to entertainments and balls. There is a radio show of British humor; British publications are readily available. The British accent seems to survive being swamped by California American, and carries with it a generally recognized touch of class.

Although Scottish immigration has occurred all through American history, many immigrated during the nineteenth century, when enclosure laws and industrialization caused an upheaval in traditional Scottish life. The Scots in Los Angeles are also well-organized. They are well-known for



Above: *Piñata* being whacked at a birthday party. Photo: Raul Lopez. Right: *Piñata*, cooking and serving vessels. Collection, UCLA Museum of Cultural History. Photo: Susan Einstein.



Drum majors line up for competition at United Scottish Societies Highland Games and Gathering in Southern California.

their dances and the Highland Games presented each year through the Unified Scottish Societies. Many celebrate St. Andrew's Day in November and poet Robert Burns' birthday in January. And though haggis on St. Andrew's may not be every Scot's cup of tea, the ceremonial use of kilts, tartans, and the remarkable bagpipe brings much enjoyment to all.



Traditional dress costume of the Scots, 1892. Photo loaned by Ellen Thayer Vahan.

Scandinavian immigration has been smaller than that from the British Isles, although steady. Most seem to have come because of lack of land and opportunity at home; many spoke English when they came, although each country prides itself on its language, whether Swedish, Norwegian, Finnish, or Danish. The Scandinavians share a common heritage of Vikings, the sea, dark winters, challenging weather; they have shared activities of weaving, carving, and handicrafts to be lovingly perfected while housebound in the long winters. They are mostly Lutherans, although each country has its own national church.

In 1850 there were 162 foreign-born Swedish people in Los Angeles. In 1970 there were over 13,000 in the city and 36,000 in the county. They often brought with them their copper kitchen utensils, wood carvings, and hand-woven and embroidered linens. They have social groups, some conducting meetings in Swedish; there is a society for preserving Swedish-American history which also encourages classes in Swedish language. Many Swedes celebrate Vasa Day (he was the first Swedish king), Lucia Day (representing light coming into the world in dark December), and Midsummernight's Eve.

Norwegians and Finns also bring with

them from the homeland the beautiful handicrafts in cloth and wood; Finns do not show separately on census lists, but their influence is visible in the increasingly popular sauna.

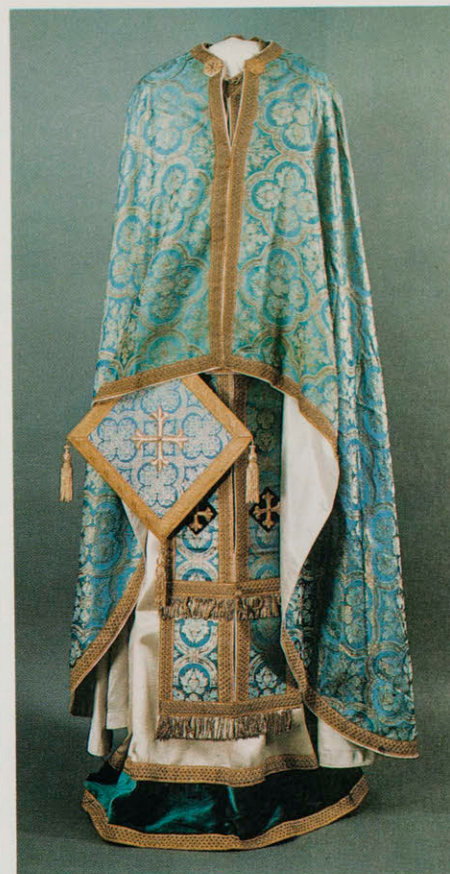
The Mediterranean heritage of the Italian community is a rich and colorful one. Parts of California look like Italy, and come naturally to the art of viticulture. The Gianinis founded a banking empire that is almost equal to the wine industry in the Italian legacy to California. Another Italian as well as Mexican-American influence is the Roman Catholic Church, which is nationwide. The delightful Italian cuisine is both gourmet and fattening.

Italians left their native land from the nineteenth century in order to improve their economic and political lot. They came to California mostly from the north of Italy to develop wine and citrus industries; from other Italian areas they came to work in whatever businesses they could, and their over-100,000 population in greater Los Angeles have found themselves at home again.

Church and family are cornerstones of Italian immigrant society. Associations like the one connected with St. Peter's Church on Broadway work to preserve Italian festivals, which, with each generation, as with other cultures, tend to become watered-down the farther they are from the mother-country. The Patrons of Italian Culture are mostly professional people who sponsor lectures, operas, and fund-raising for such needs as a future home for the Italian aged. There is an Italian newspaper, an Italian Trade Commission, and many societies dedicated to patron saints.

Most Italians came to Los Angeles with very little except their suit and their suitcase. But in that suitcase they almost invariably brought photographs. Having immigrated after that happy invention, they could preserve their family on film instead of in the oral tradition of the memory; great-grandfather and great-grandmother look down from the walls of many an Italian home in Los Angeles, no doubt approving of the family respect shown in their display, and the family energy shown by an adventurous grandson in a new land.

Greeks can look with great pleasure on their cathedral, St. Sophia, a symbol of the unity of our Greek population. Language and religion are the keystones; most families speak English but keep Greek in their family life and in their minds and hearts. There are just under 10,000 Greeks in Los Angeles city; ninety-nine per cent are Greek Orthodox. Ties are with the church; baptisms, communions, marriages, burials,



Vestment. Greeks. Loaned by S. Sophia Greek Orthodox Church. Photo: Susan Einstein.

are held within the ceremonies and social aftermaths of the church, using Greek as the liturgical language. Greeks enjoy their traditional church vestments, icons, national costumes for dancing, and the food that is popular with others in our city; mous-saka, Greek lamb, grape leaves, all kinds of pleasures.

The countries of Eastern Europe have been the scene of so many wars and social displacements that the survival of their ethnic identities is a sign of great strength. Some are examples of "ghost countries," because if the ethnic groups returned, they would not find their homeland as they remembered it: their ways would have blown far afield with the waves of emigration, and they would find themselves in their new land a truer People than the people in their old home.

Russians came to the United States after the Russian Revolution and after World War II. Many who ended up in Los Angeles gave up noble heritages and became workers of all sorts. Being able, they shifted professions upwards as fast as possible, and formed groups supportive of the arts, which are everyman's food in Russia.

Older immigrants relied on the Russian Orthodox Church to give them identity, cherishing cross, ikon, incense. Russians

in Los Angeles have youth clubs, music and ballet clubs, Saturday schools for language. Their religious ceremonies mean a different calendar, special foods, parties after weddings, wakes, and ceremonies symbolizing Jesus's ascension forty days after a death.

Ukrainians have come to the United States seeking political freedom. They have perpetuated their culture by a variety of organizations as well as Saturday schools which teach the children language, history, and culture. One branch of Ukrainian culture which is appreciated by the discerning throughout the country is the hand-painted Easter egg.

Lithuanians are one of the tragically displaced people of our world who have been able to maintain their ethnic heritage come what may. By 1970 there were about 10,000 Lithuanians in our area, hard-working, perhaps starting with menial jobs, but now mostly with good working status and with many being college-educated. Their community cherishes their traditional skills of wood-working, textiles, and decorative arts.

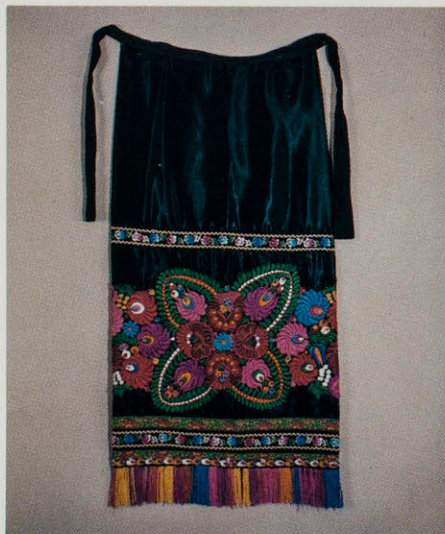
Hungarians are yet another people swallowed up by the political machines of modern Europe. Yet their individuality surfaces because of their courage against overwhelming odds (there is a monument to Hungarian courage on Sixth Street at Lafayette Park) and their particular blend of history. Hungarian handcrafts show the best and most delicate of east and west, seen in elaborately embroidered peasant costumes, brilliantly colored ribbons, and other embellishments. Those who left their homeland in 1956 were lucky to leave with their skins, much less their possessions, yet they have been able to send money home to pay to let other relatives go free to come to the United States. Costumes, painted plates, embroideries, ceramics, all are cherished reminders of the old Hungary.

Czechoslovakians feel they have been assimilated into Los Angeles, but still come together through the Sokol group which meets in Sokol Hall on Western near Beverly for social and athletic events. A collection of Czech costumes is kept in the hall; Czech food is served in the large dining room. The costumes are worn in programs the group presents, such as Czech Independence Day in October, when their national flag is raised at City Hall.

The Jews, many of whom came to the United States from Eastern Europe, have held on to their ethnic identity better and longer than any other ethnic group. For over two thousand years, since the *diaspora* of the Jews all over the Mediterranean world



Hutzul girl's dress costume, the Ukraine, USSR. Loaned by Mrs. Halyna Hankewich. Photo: Susan Einstein.



Young man's apron for festive occasions, Mezokovesd, Hungary. Loaned by Eva Szorenyi. Photo: Robert Woolard.



Dutch brass 18th c. Chanukah lamp. Seder towel (matzos cover), German, 1747. Photo: Armando Solis. Skirball Museum, H.U.C.

following their "Babylonian Captivity", Jews have emigrated throughout the world.

Sometimes they were escaping persecution, as did those fleeing Russian pogroms around the turn of the century, sometimes they were seeking wealth and opportunity, as did the several Jews accompanying Columbus. A Jew, a tailor of German origins, is listed in the first official census of Los Angeles in 1850.

Often living in ethnic enclaves (ghetto is a word originally applied to Jewish communities in Europe), and often persecuted for their different ways, many Jewish people have held on to their identity in all the ways one can, in language, food, religious belief and custom, and in the case of certain sects, in the way they dress.

They have influenced Los Angeles in the matter of Chanukah songs to be sung along with Christmas carols in public schools, in language of the delicatessen, which most people enjoy and patronize, in the easy way Gentiles attend their friends' children's *bar mitzvahs*, by the national acceptance of parts of their language, whether Hebrew or Yiddish.

By the end of World War II, there were about 150,000 Jews here; in the next decade, almost 200,000 more immigrated to the city and its outlying areas. They were primarily from Jewish communities established in other American cities.

The Jewish population has grown with the city. Great names of the motion picture industry, imposing temples along Wilshire, flavorful ethnic centers like Fairfax, give the Jewish culture a powerful name in Los Angeles. Hospitals, charities, businesses; the Jewish impetus can be found in all.

But what makes a Jew on Fairfax different, from, say, a Jew in Beverly Hills or elsewhere? Both may retain some knowledge of Hebrew, and perhaps also of the Yiddish Jews developed in Europe; both probably enjoy ethnic foods; both probably observe some of the same religious ceremonies at Passover, Yom Kippur, and Chanukah; both probably support the State of Israel.

One difference may be found in how Jews follow religious observances. The Hasidic group is familiar because the men wear black hats, beards, earlocks, and long black coats. This sect arose in Europe in the end of the 1700's as an orthodox sect centered around the *rebbe*, or leader. One of the strongest Hasidic "courts" is that of Lubavitch, named for the village in White Russia where its founders lived. Lubavitch wields strong educational influence, as at the Chabad House at UCLA, in propounding a studious, faithful observance of Judaism.

Even in the more liberal Jewish circles, the great stories of Exodus, captivity, dispersion, persecution, rebellion, and the Nazi disaster, hold the people together because they have historical roots, and represent actual events.

Jews are a reflection of the mental, if not geographical, homeland, carrying their past from generation to generation in thought, word, and deed.

Near Eastern immigrants, such as the Lebanese and the Armenians, have centered their ethnic identity on their churches. About ninety per cent of the Lebanese living here are Christians, although in Lebanon the population is about half Christian and half Moslem.

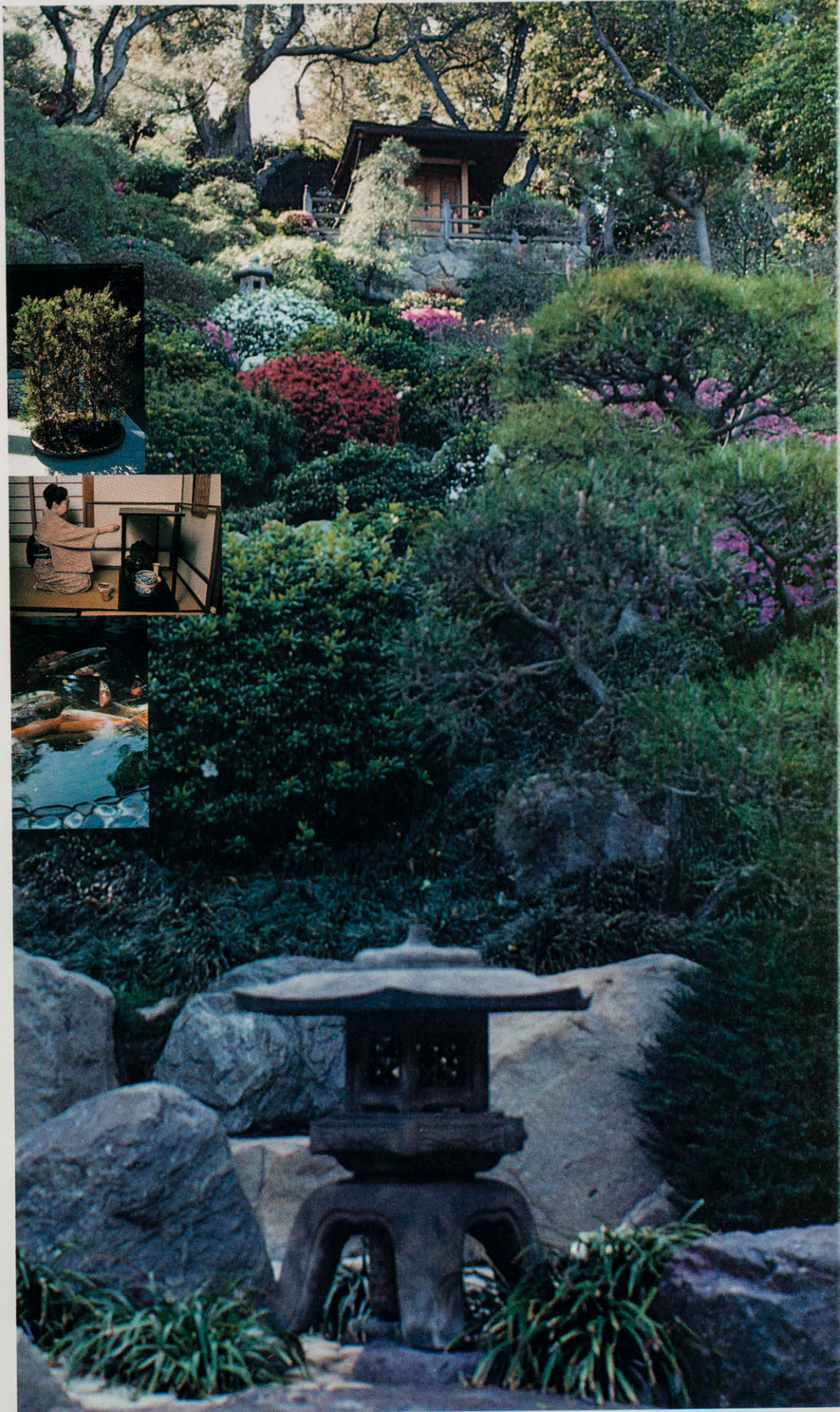
A peak of Lebanese immigration seems to have been between the World Wars. The three large Lebanese Christian churches in Los Angeles were built during these years.

Lebanese clubs include the Doumanian Mutual Aid Society, founded in 1932 by people from Douma, a small Lebanese town. In 1960 there were 118 members, only twenty-one of whom had been born in the United States, to parents from Douma: the rest had been born in the homeland town. As American members prospered, aid was sent home to Douma instead of dispersed among Doumanians in Los Angeles.

Armenians came to the United States in great numbers after the Turkish massacres and persecutions between 1890 and 1915. This terrible story is told and told again in Armenian families much the same way the Exodus' preamble is told in Jewish families. "We keep our language and customs alive to be prepared to return when Armenia is free again," one lady said. "I do not honestly know if I would go back . . . But we all think about it."

Many of the California Armenians settled in the San Joaquin Valley, but after a farm recession in the 1920's, they began resettling in cities. Los Angeles is now said to be the largest Armenian center in the country.

The Asian community in Los Angeles is not one community at all, but is made up of distinct groups of Japanese, Chinese, Koreans, and other smaller groups, including our newly-welcomed Vietnamese. Each has its distinct traditions; some have clustered in their own communities which have an individual flavor of food, cooking smells, architecture, styles of script. Language seems to be a precious heritage: a grandmother may speak only the native tongue; a mother may speak good English but is quite at home in the family language, a daughter or son speaks the way everyone else at



Japanese Gardens, UCLA. Insets, top to bottom: Bonsai tree, tea ceremony, carp.
Photos: Dorothy H. Seligman.

school does, but goes to ethnic language school on Saturdays to brush up on his heritage.

There are about 60,000 Japanese-Americans in Los Angeles city, and about 100,000 in the county. The earliest immigrants came as farm workers around the turn of the century, after the Chinese Exclusion Act of 1882 had created a huge demand for their labor. They were hard-working, and made a success of their endeavors, soon moving out of lower-paying jobs. The Japanese contribution to California agriculture is very great. Now Japanese are represented in all the professions and in all levels of government, despite their years of rejection in World War II, when they were uprooted and forced into detention camps like Manzanar, near Lone Pine.

The Japanese hold their heritage dear. They still group together in certain parts of the city; their respect for family and education continues; many attend Buddhist temples, although a good number are Christian; most families cook traditional

Japanese foods along with Western fare.

Colorful aspects of Japanese culture still very much in use are the tea ceremony and use of the kimono, usually only for festival times, and *ikebana*, the art of flower arranging, more usual in daily life. Ikebana is so popular that classes are taught throughout the city. The people of Los Angeles patronize the many Japanese restaurants, and have borrowed from the Japanese in the design of many gardens and houses.

The Chinese community is about half the size of the Japanese. Most who came to California during the Gold Rush period, working as cooks or in the mines or the railway, were Cantonese. After the great San Francisco earthquake of 1906, thousands migrated south to Los Angeles, joining the few who had been arriving since 1866. There have been several other waves of Chinese immigration, after the repeal of the Chinese Exclusion Law in 1943 and after President Kennedy welcomed many thousands of refugees from the People's Republic of China.

In Los Angeles the Chinese have tended to stay together in the downtown area called Chinatown, which in earlier years was in the area of Los Angeles and Alameda Streets. One may still see the tunnels under the Plaza area where the Chinese did their business. They are still not assimilated into American life as much as the Japanese are, keeping family, language, and religion intact, although the new generation of young adults is going into more of the professions and has often lost knowledge of Chinese.

Chinese shops and foods are popular outside the ethnic group; the enjoyment and veneration of jade is shared by most people, even if not for the Chinese symbolic meaning of good health and luck. The Chinese community celebrates a number of festivals under their lunar calendar, the New Year, Dragon Boat, Moon, and Double Ten (commemorating the independence of the people of Taiwan).

In traditional Chinese homes, the family may display carved ivories and screens, rose cation china, and teak furniture. The

Dragon Mask made in China, brought to Los Angeles circa 1900. Used for many years in Chinese New Year's celebration. LACMNH collections.



Dragon in Chinese Fiesta Parade, early 1900's. Photo: Historical Collection, Security Pacific National Bank.



family will celebrate the one-month-old birthday, the wedding, and the eighty-first birthday with banquets serving ethnic foods (noodles, or hard-boiled eggs for longevity, ceremonial tea for a groom's family), with the participants clothed in embroidered jackets, gowns, and slippers.

The Korean community in Los Angeles is the largest in the United States. There are many Korean organizations, centered around the Western and Olympic areas, where there are blocks of Korean stores. Although they seem anxious to promote interest in their homeland, they are becoming assimilated into Western culture.

In the 1920's many Filipinos emigrated to Hawaii and California, where they were employed in farm work; since 1950 the pattern has changed, and many Filipino arrivals are professional people. Doctors and nurses form the largest group, followed by teachers, lawyers, accountants, medical technicians, pharmacists, and most recently, dentists.

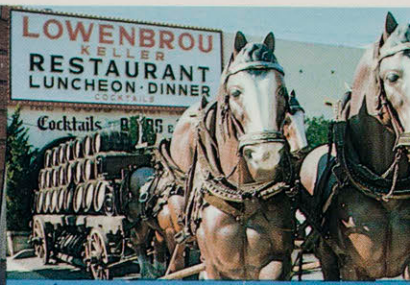
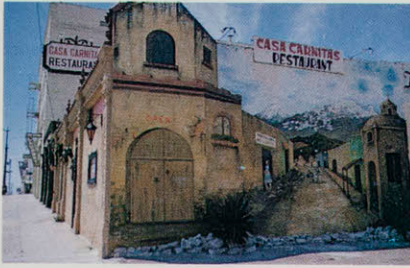
Filipinos bring to America a diverse heri-



*Samoan fine mat, kava bowl, fly whisk and club.
Loaned by UCLA Museum of Cultural History.
Photo: Susan Einstein.*



Navajo Yei Blanket. Contemporary Navajo weaving by Daisy Tsosie showing high quality pictorial weaving now found in many Southern California homes. LACMNH collections.



"Many cultures now meet and mingle . . ."
Photos: John Nicolais and Dorothy H. Seligman.



Quilt made by Black American woman in Texas before 1900. Loaned by Dunbar Black Cultural Historical Museum, Inc. Pair of figures, Yoruba tribe, Nigeria. Collection, UCLA Cultural History Museum. Photo: Susan Einstein.

tage including dozens of dialects, different points of origin within the Philippines, different ethnic mixes. The church (predominantly Roman Catholic) and the seventy-two Filipino-American organizations in the Los Angeles area form the foci of their lives. They value and use the handcrafts of their homeland: beautifully embroidered gowns and blouses, and wood crafts.

A small but quite distinct ethnic group is the American Samoan. When the United States Navy closed its base on Pago Pago in the early 1950's, thousands of Samoans who had depended on the government for their living emigrated to Hawaii and Southern California. Being already American citizens, they had no problem entering the States; within two generations, two-thirds of the population had left their island homeland.

There are about 30,000 Samoans in Southern California; many are employed by the Navy, although there is a large concentration in East Los Angeles. Their culture is a synthesis of traditional Island values, Western concepts borrowed from those who governed the territory, and the ways of contemporary California. Their churches are a unifying force for Los Angeles Samoans; they are for the most part Protestant, with large choirs and with occasional use of traditional clothing. A church may be founded by one group and its extended family.

The funeral of a Samoan is attended by all the extended family, who help with expenses, with the Matai, or family chief, leading the group. Funerals are occasions to exchange "fine mats" (*toga*), which are becoming quite rare as Samoans move farther and farther away from their Island culture in their minds and ways.

And what of the first immigrants to California? The native Indian population in the state dwindled steadily until by 1900 there were only about 20,000 left. But since that time, population has been increasing, not only of the native Californians, but of Indians from other states, resettled in Los Angeles and elsewhere by the Bureau of Indian Affairs. Now Los Angeles has the largest urban Indian population in the country.

Many are from the Southwest reservation, but Sioux, Cherokee, Creek, Iroquois, and Tlingit, among others, are also represented. Many of them try to maintain their ethnic identity by organizing into clubs, language classes, and Indian churches.

Although the arrival of African slaves to the United States was certainly, and tragically, involuntary, black Americans came to Los Angeles for the same reason everyone

else did, to find new opportunity. There were few blacks in California before the 1840's, except those few descendants of the first settlers of mixed Spanish, Mexican, and black ancestry. Some slaves had been brought to the gold fields, but most blacks came to the area freely, even if they were not to find quite the freedom of opportunity they had hoped. Being excluded from membership in the main stream of society, they clustered together and formed their own clubs, political groups, newspapers, and artistic societies.

The Dunbar Hotel on South Central Avenue was a landmark in black ability to establish themselves as a successful ethnic group. It was the first hotel in America built specifically for blacks. In its early years, almost every well-known black entertainer or athlete stayed there, and its nightclub, which during the 1930's had regular stage shows, gave many an entertainer his start. The hotel has been declared an historic-cultural monument by the Los Angeles Cultural Heritage Board.

Black culture has shown a triumph of ingenuity over circumstances. Roots go deep, and the attempt to keep family life to-

gether despite overwhelming odds has been strong. They have taken parts of the culture they were transplanted to, and transformed those parts so that they belong particularly to blacks.

Blacks were able to take whatever was at hand, and turn it into something of their own: the less admired parts of food became the basis for imaginative cooking now called "soul food"; bits and pieces of material were made into quilts, and other creative use was found for other salvaged materials. Handmade baskets and homemade tools, cooking utensils, and trinkets were common in the old days.

Since the 1960's blacks have increasingly rediscovered the fabrics and designs of their lost African heritage, and have reaffirmed the power of the spoken and written word by renaming themselves, in some cases, African names.

In recent years they have become a real political force, the hurts of the past becoming powerful energies for future betterment.

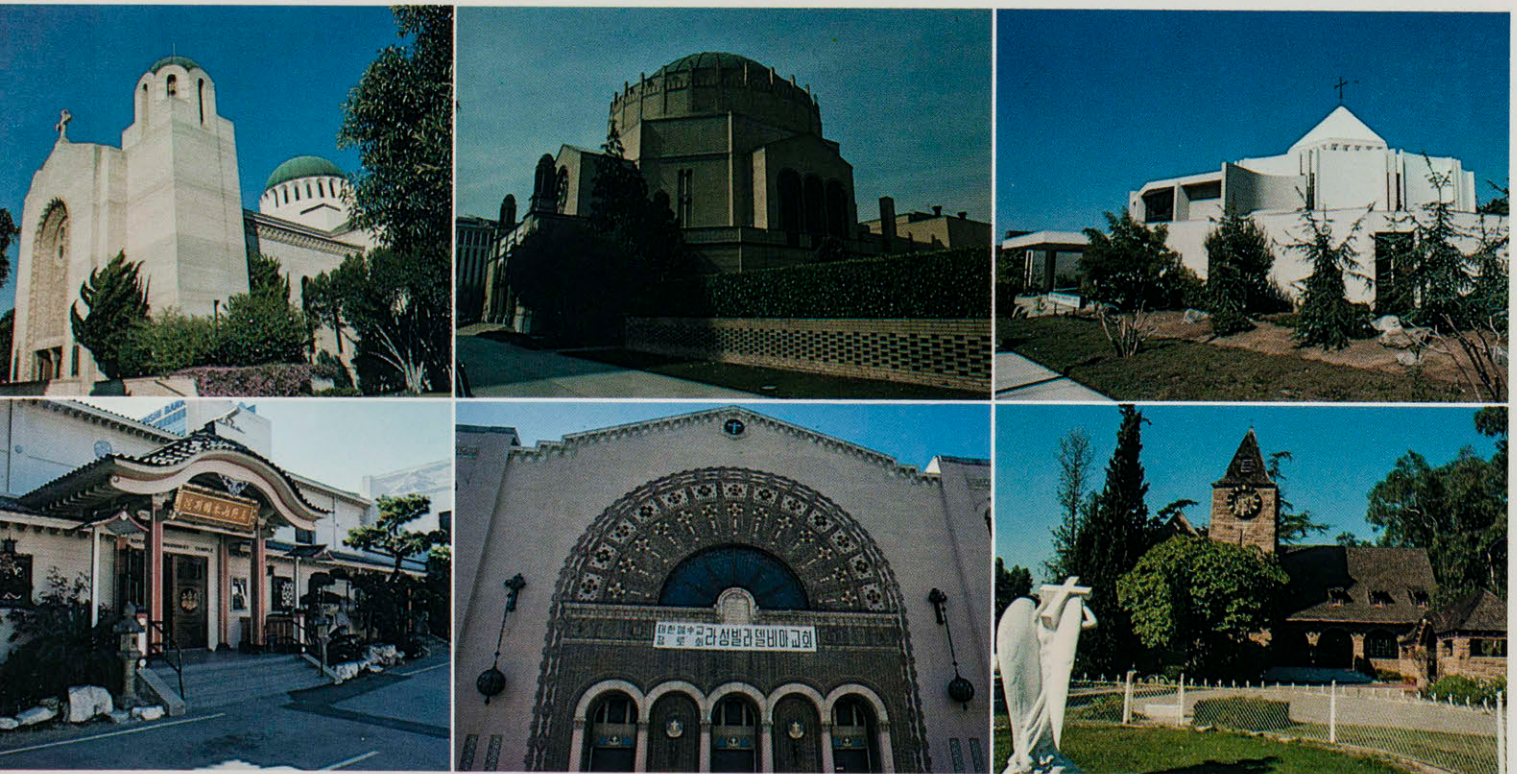
Blacks in Los Angeles have brought with them the mental and cultural baggage of their two centuries in America. Now, as they are reintroduced to their severed roots, they

may adopt some aspects of their African heritage that had been lost in the generations of disruption. But it is in their ingenuity as strangers in a strange land that their ethnic strength shows most clearly. They have used the culture surrounding them, and have reshaped whatever was available in their own image.

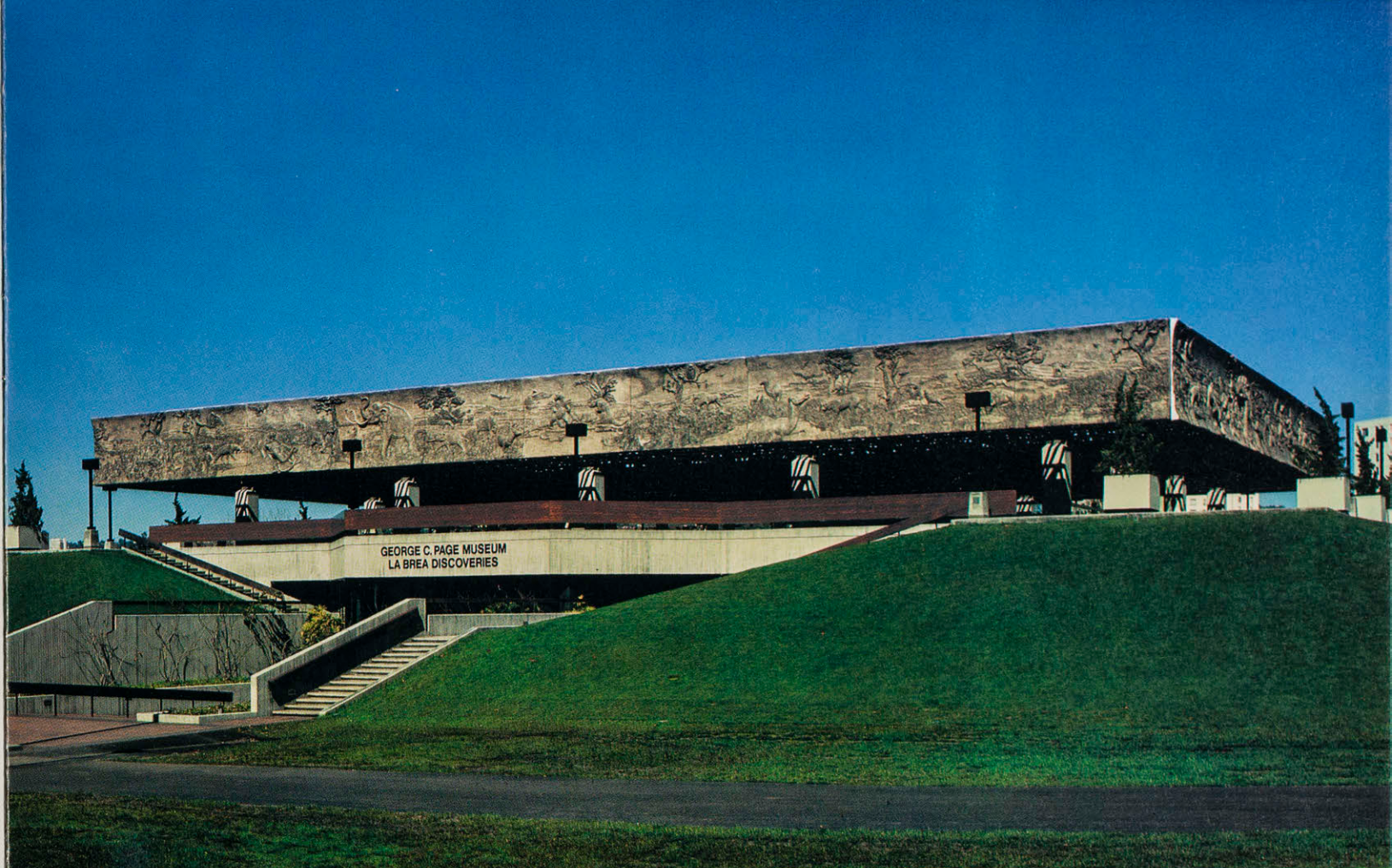
Reflections of one's homeland may become blurred for an ethnic group in Los Angeles, or even disappear for a bit as the winds of change pass across the deep pool of a People's memory. But the images return. Though the people of Los Angeles may have come here for the same overriding purpose, that of a new life of opportunity, they are still their own diverse selves, their own Peoples.

It's still good to remember who you are, and where you came from.

Kilbee Brittain thanks the UCLA Museum of Cultural History and the committee from the Junior League of Los Angeles for their research which forms much of this article; the author's ethnic heritage being somewhat Scottish, her sense of economy overrode her desire to use all their interesting material.



Religious customs rank high in ethnic importance. From top left, clockwise: S. Sophia Greek Orthodox Church, Wilshire Boulevard Temple, United Armenian Congregational Church, The Church of the Angels, former synagogue now Korean church, Buddhist Temple. Photos: Dorothy H. Seligman.



GEORGE C. PAGE MUSEUM
LA BREA DISCOVERIES

INTRODUCING THE GEORGE C. PAGE MUSEUM OF LA BREA DISCOVERIES



ONE MAN'S DREAM



Cast-fiberglass frieze, two years in preparation, is by artist-sculptor Manuel Paz. Photo by Dorothy H. Seligman

by Dorothy H. Seligman

Let there be no mistake about it. The George C. Page Museum of La Brea Discoveries may carry the name of the man because he gave the money to build it — but in a way that is unique the imprint of George C. Page is on the architecture, the landscaping, the exhibits, and the generally evocative mood of the new science structure in Hancock Park.

For a long time to come authors will be writing about and visitors will be marvelling at the innovative home the La Brea fossils have found in their own backyard, only a few feet from where they were originally trapped in the bubbling, sticky asphalt. Vociferous opponents of the Natural History Museum of Los Angeles County's new satellite Museum at Hancock Park argued that their green belt was being destroyed. Instead, it has been added to by the grassy mound that conceals the body of the Museum, topped by a frieze that both tells the La Brea story and gives majesty to the structure. A climb to the top of the mound reveals the inner atrium that is enclosed by the Museum, whose garden with surrounding trees and cascading waterfall is crisscrossed with the shaded patterns of the protective grid which covers it.

And the credit for it all must go to the man with the vision and determination to put the fossils that had been dug up at Rancho La Brea back where they ought to be, at the site of discovery. It has now been five years since George Page approached the Natural History Museum with his offer to build such a museum. The Museum is completed; as this article is being written the last feverish efforts are being made to finish the exhibits in time for the mid-April opening. It seemed time for *TERRA's* editor to interview Page about how, why, and if it had all been worth the enormous expenditure of money and the herculean effort he had put into the project.

"Come any time," he told us over the phone, "I'm at the Museum every morning from 7 A.M. on. Just let me know so I won't be busy with workmen at the time."

There is no moment Page is not busy with workmen or staff. During our interview he was interrupted nine times. He excused himself the first time, graciously explaining, "Let me just get this man to work, he's on the payroll!"

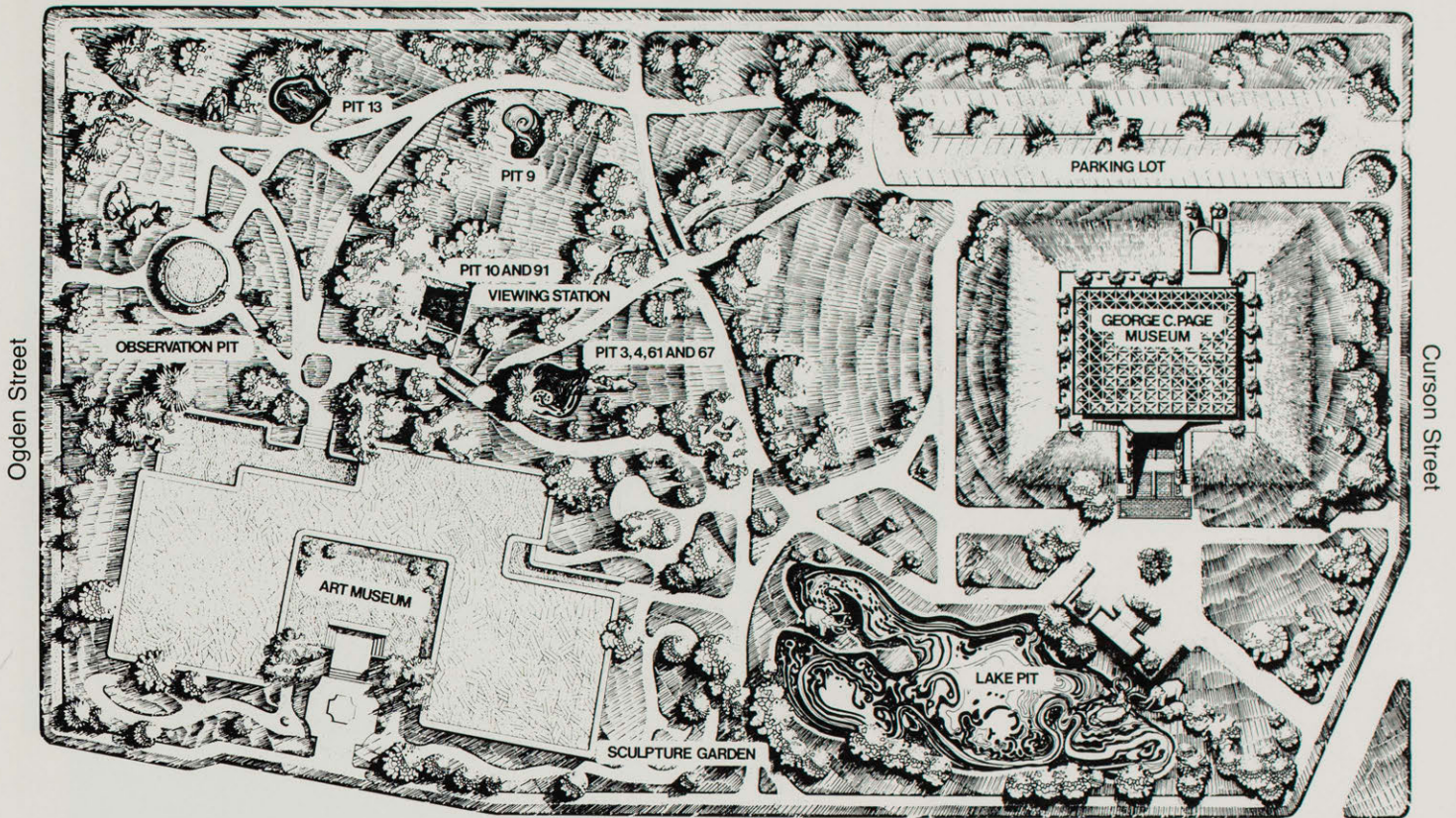
Museums and educational institutions are used to dealing with benefactors who give money for the glory of it. They are both

unused and ill-equipped to handle the likes of George C. Page, who describes himself as "thorough" and "one who likes to follow through on a project until it is finished." Meaning he wasn't willing to simply give the money and disappear.

As Page put it: "I have had varied experience in the vineyard of commerce. For twenty-eight years I ran a business that called for a great deal of exhibit work. In other ways landscaping has been a hobby of mine. The whole project really was just an extension of things I had had considerable experience with; not necessarily with fossils, but if you can exhibit one item you can exhibit another. And you learn how to exhibit them in a way that makes them interesting to the public. A diamond may be beautiful in the hand, but in an attractive mounting it becomes more attractive, more meaningful."

From his makeshift office at the new Museum, Page has pitched into all activities with an energy that belies his seventy-five years. A spare, neat man whose unlined, tanned face looks some fifteen years younger than his chronological age, Page has assumed the responsibility for coordinating the entire building operation, per-

Sixth Street



HANCOCK PARK

Wilshire Boulevard

sonally inspecting each new addition to the facility and the various exhibits as they have neared completion.

Page has the disconcerting ability to be talking about a subject, interrupt to answer the phone and come back into the conversation exactly where he left off. This adds to the impression of a man, who though in a hurry, knows what he is about at all times.

He feels that today the younger generation is too jaded and blasé to see just skeletons. "They must be presented in a more exciting manner than that; otherwise they would yawn and go out. I've attempted to breathe life into these exhibits, make every one not only interesting from a scientific point of view but also entertaining. While we don't like to admit it, in a sense we are in show business. We must give glamor where we can within the bounds of scientific accuracy."

A stocky man in overalls appeared. Page held up a hand to excuse himself momentarily from the interview. "Yes, Ted?"

"You have the stuff for the mammoths?"

Page got up from his desk and handed the workman a bucket. "Put it on straight, don't cut it. We'll make that raft so you can get out on the lake."

When the workman had departed, Page told us, "That was Ted Rocker, a very important man. He has talents you wouldn't believe. We have all this beautiful wood-work here and wooden rails deteriorate. I saw in Tahiti a resin added to wooden cottages built out over the water; the wood looked as if it had twenty coats of varnish on it, like a grand piano and it had already withstood the weather for six years. I hunted and hunted and through the French consul in Los Angeles I sent cablegrams to Tahiti, but I got nowhere in locating the source of the material. Luckily, my old friend Ted Rocker knew what was needed and how to apply it. He came in and gave the wood the coating that will preserve it and gives it that beautiful patina."

The telephone rang again. This time it was about the catering for the party the Board of Trustees was giving to honor Page before the formal opening. When he finished the conversation, we asked, "Has it been worth all the money, time, and effort?"

There was no hesitation in the answer. "Absolutely. This has been a long-time dream of mine. When I came here as a young man I was fascinated by the fact that animals long-since extinct existed once in

Southern California and that by a rare quirk of circumstances their skeletons had been preserved here at Rancho La Brea. I couldn't understand why with such a unique heritage it was necessary to travel seven miles to the Los Angeles County Museum to see the assembled exhibits.

"And now in my late years, I am in a position to do it and I am at last realizing my life's dream of providing a facility to house the fossils at the site at which they were discovered."

It has been five years from drawing stage to completion of the Museum, and in those five years Page has become a knowledgeable amateur paleontologist. And he's studied educational displays around the world. "The average person gives two and seven-tenths seconds to looking at an exhibit and if you don't intrigue them fast you won't catch them at all," says Page.

"But then creative packaging was my business for twenty-eight years," Page went on, "and I don't deserve any special credit for understanding showmanship. I learned as a boy that you have to appeal to the eye to make people open the purse."

How young a boy Page learned it is one of the better Horatio Alger tales and is the

source of his initial fortune. Page was sixteen years old when he hitchhiked from Nebraska to California. He arrived in Los Angeles one morning in 1917 with \$2.30 in his pocket. He landed a job at Boos Brothers Cafeteria by day and secured another jerking sodas at night.

At Christmas Page decided to send some of the cornucopia of exotic California fruits home to Nebraska as gifts. Lining a box with red paper and trimming it with tinsel, he filled the box with fruit and decorated his handiwork. Others in his roominghouse admired his gift box and asked him to make up packages for their relatives as well. Page ended up the holiday season preparing thirty-seven packages for his fellow roomers to ship East.

That first Christmas box was to develop into the company called Mission Pak. What began the following year with one small store for the holiday season on Hill Street mushroomed to three stores the year after. Before Page was through, Mission Pak had over a hundred stores.

Always on the lookout for new ideas, Page went abroad to trade fairs, buying baskets, containers, trays and garnishments. He was only twenty one years old when he saw cellophane in France and brought back a quantity of it to wrap his packages. It was an instant sensation.

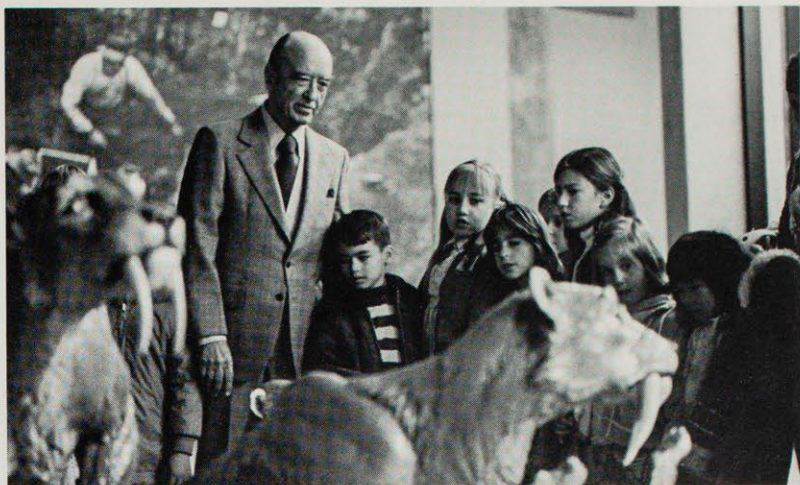
In 1946, Page sold Mission Pak to buy thirty acres of land in Hawthorne where he built an industrial park. "The bankers had no confidence in the idea when I started," Page recalls. "It became known as Page's folly. It turned out to be a big success, however, largely because I had created an industrial park, attractively landscaped and with ample parking space. In those days industrial buildings rarely had sufficient parking, but it was obvious to me that with changing economic conditions workers would soon be driving to work. The complex had practically one hundred percent occupancy almost from the beginning."

It was because of this sort of sensitivity to how things look that Page knew he didn't want an architect who came up with Spanish motifs that are so popular today. "These animals were trapped in the tar thousands of years before Spanish architecture was ever thought of," he explains, "and what we were looking for was a structure that would express some of the mystique of the extinct animals."

It is typical of Page's method of operation that he found the architects in his usual unorthodox fashion. "At first I intended using a famous-name architect," he told us, "but then I realized that this project was small potatoes to them and they would have



Two views of the atrium garden, designed by Yosh Kuromiya, with rock work by DiGiacomo.



This Saber-Tooth Cat Family originally was created for the La Brea lake by Howard Ball. Vandalized there, it has been refurbished for the new Museum.



George C. Page



turned the project over to the boys on the third floor. Then I heard about two brilliant young men who'd moved from somebody's third floor who had started their own firm. I told them (Willis E. Fagan and Franklin W. Thornton) what I was after, explaining my desire for an open atrium in the center, and in a week's time they came back with this burial mound concept. I knew immediately that it was right."

Page's initial commitment to the Natural History Museum was to be a gift of the building shell. Since then he has added the air conditioning, the landscaping in the atrium, \$100,000 or more for the scientific exhibits, and the observation platform which overlooks the lake. "The observation platform was necessary," Page claims, "for many

reasons. It provides a way for people to look down on the animals as they were trapped in the lake; it furnishes restroom facilities; and most important, it creates a way for school children to group and regroup there rather than meet at the entry to the Museum which causes continuous congestion."

As Page said "school children," his assistant Hollis Cotton appeared and stated, "The school children are here."

Some elementary school children from Pasadena were being shown through the Museum in a preview that was to be photographed for some publicity. There was a mix-up and the photographer hadn't arrived. Page offered to be an impromptu tour guide. It was too good an opportunity to miss. We followed the tour. It was a spirited

talk and the children loved it. They clapped spontaneously when it was over.

Back in his office, obviously pleased, Page said to us, "You asked if it was all worth it. Absolutely. When I see children like that and visualize the many school children that will be brought by bus from near and far both now and for generations to come it makes me very happy."

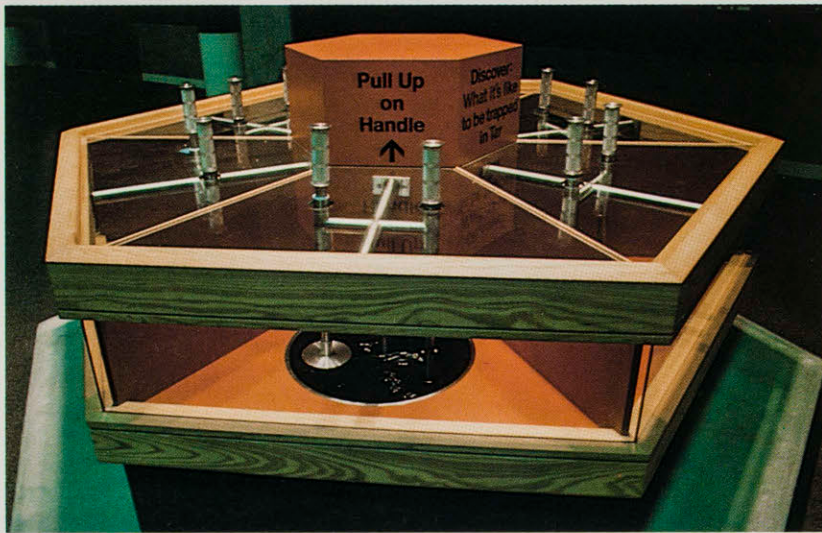
Page picked up a hammer on his desk, rose and gave us a gentle nod of dismissal. "There is so much still to do and not much time. I know you will excuse me."

Dorothy H. Seligman, TERRA'S editor, is not defensive about her delight in the new Museum and her admiration for its donor.

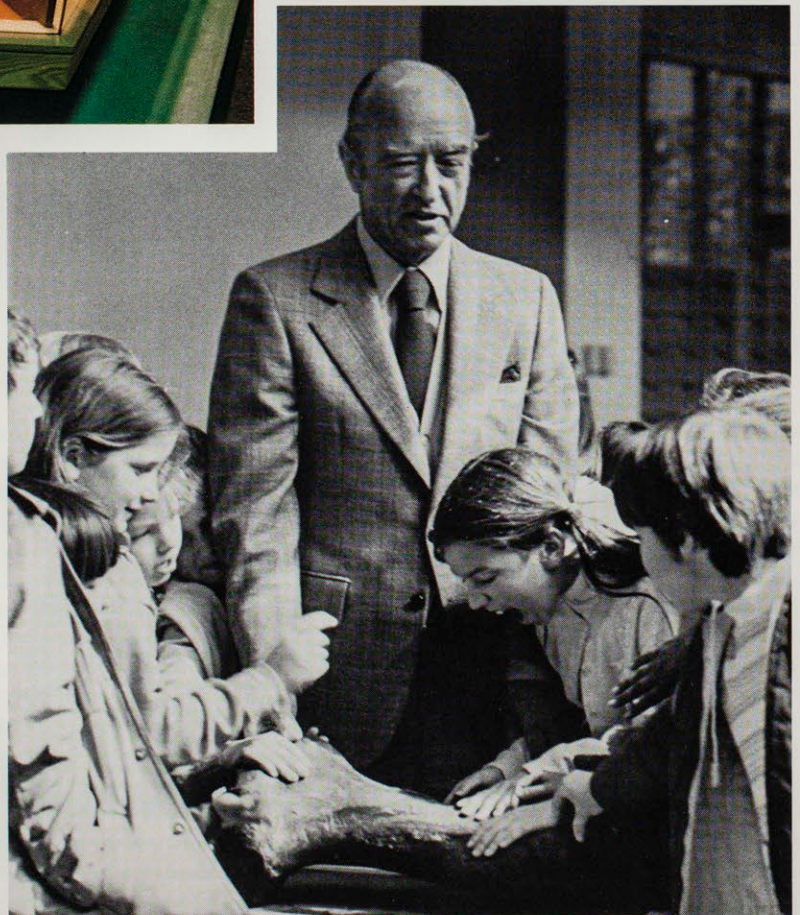


Asphalt is Sticky exhibit invites visitors to discover what it must have been like for the animals to be trapped in the sticky asphalt.

Touch Bone exhibit was created to give people the "feel" of a fossil bone. This is a femur from a giant ground sloth.



A block of La Brea fossils dug out of Pit 81 in 1914. It was crated at the site and carted to the Exposition Park museum by mule-drawn wagon.





After 40,000 Years They Live Again

by **Gretchen Sibley**

The above mural was painted in 1937 by W.P.A. artist(s) under the direction of Dr. James Z. Gilbert, zoology professor at Los Angeles High School. Dr. Gilbert dug at La Brea as early as 1907.

Dawn touches the eastern sky, casting a warm glow through the heavy mists clinging to the damp ground of the Los Angeles Valley. Pungent odors rise from the ground to blend with the fresh scents of pine and juniper. It is 40,000 years ago and man has not yet cut into the distant blue hills nor marred the luxuriant valley.

La Brea animals are stirring to welcome the new day. A kangaroo rat, tail erect, hops away to his burrow, while squirrels and rabbits scatter from the attention of an eagle soaring overhead. Sparrows and mourning doves greet the morning and a horned owl settles on his perch for the day.

As the sun rises, only patches of fog persist and, as though flowing from creation, dark forms emerge from the mists, and soon herds may be seen in all directions. Slender horses race across the valley, spreading out through the grasses, turning and blending together as they disappear beyond the distant trees. The bulky bodies of buffalo lean over the grass, moving slowly and gathering their early meal, while a few deer wander among the great bodies and then chase one another across the meadow, flushing out meadow larks and noisy killdeer.

Beneath a nearby patch of juniper and elderberry, a mother lioness stretches in the sun as her cubs tumble and play and pull at her ears. Unafraid of the well-fed cats, a family of peccaries wanders by and the lion cubs take off for these new playmates, but are soon discouraged by a nervous mother peccary.

The pig-like creatures continue to a distant stream to join a blue heron and a few egrets feeding in the water, while a short distance away imperial mammoths have found a quiet spot where the water has widened and deepened. A family group has come to drink and is now splashing and showering themselves with trunks full of water. One is rolling on the muddy bank while another runs to greet friends, nudging them and rubbing trunks. Others pull down branches from nearby trees for food.

Upstream are a number of springs, bubbling and spreading strong odors into the air. A closer look reveals black asphalt soaked into the surrounding soil and underlying the water deposited from rain and nearby streams. The asphalt, from an underground oil deposit, is pushed about as natural gas rises to escape through the bubbles rising to the surface of water. Car-

casses of dead animals, some partially submerged in the springs, add their unpleasant odor to the atmosphere.

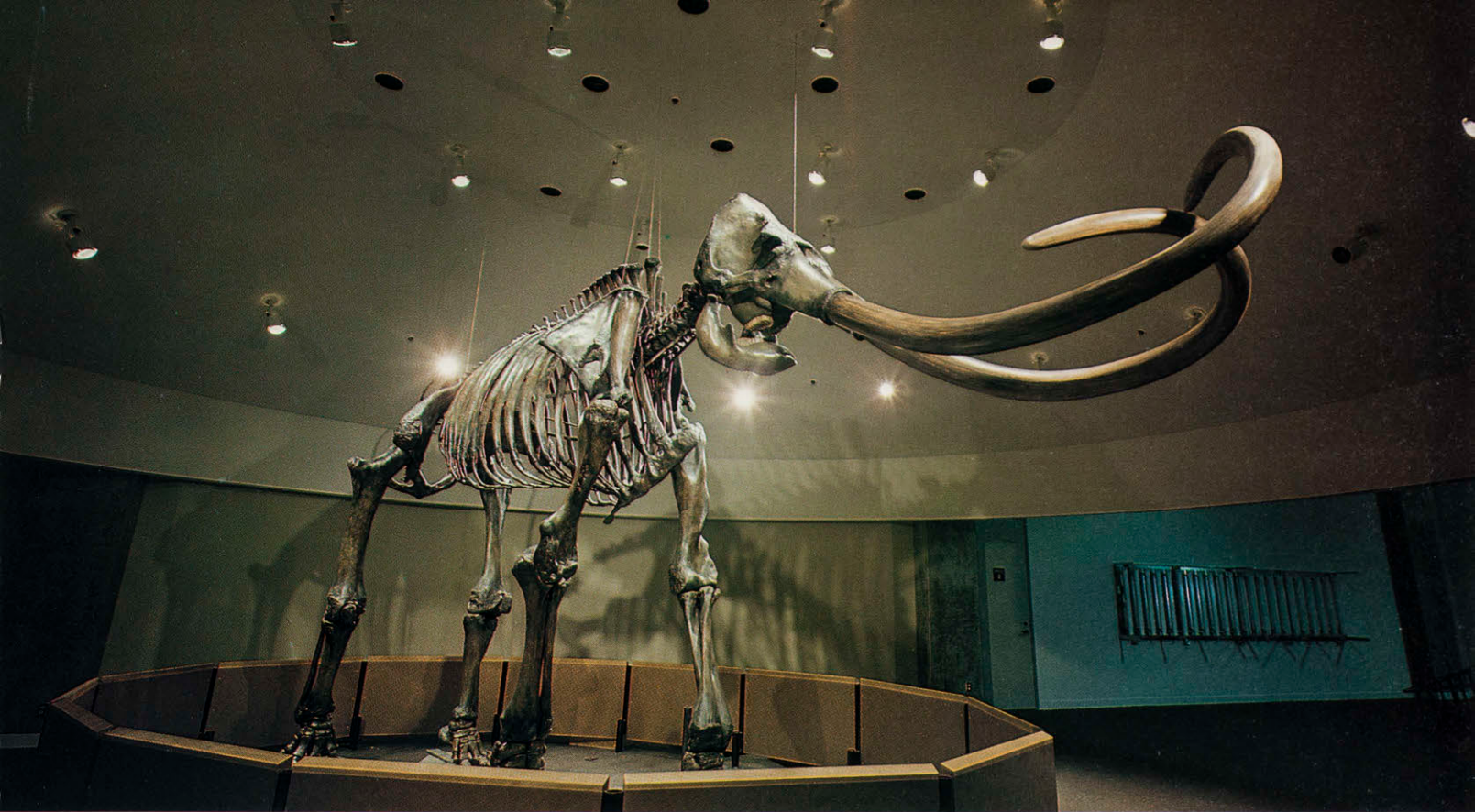
A large camel, approaching one of the springs, moves past the tule reeds and wades into the pool. But when he attempts to step back, he pulls in vain, for his feet are firmly sunk into the sticky asphalt. He thrashes and strains to no avail as he sinks deeper.

The camel's struggles have attracted several animals and the tawny body of a sabertooth cat slowly creeps nearer to the entrapped animal. Suddenly the cat springs on the camel's back, driving its saber-like teeth deep into the neck. The shocked victim relaxes and the cat tears into the body to satisfy its hunger.

Meanwhile, a pack of large dire wolves approach the kill, darting in to tear away chunks of flesh, avoiding the large claws of the cat. As the flesh is dragged to the shore, other members of the pack crowd in to share in the meal. But this meal will not be without more tragedy. As the cat begins to move away from its prey, it finds it too has slipped into the treacherous spring which will slowly claim another life. And some of the wolves too become entrapped in the



This 40-foot mural, Early Man in North America, depicts early man migrating into North America from Siberia, across the land bridge called Beringia. It was painted by Jerome and Elma Connolly.



The Imperial Mammoth (Mammuthus imperator) was the largest of the elephants that lived in North America during the ice age. This bull

Mammoth has been transferred from Exposition Park and remounted by Dr. James Jensen.

asphalt. Far above the spring the large teratorn vultures circle, settle in nearby trees and, as the entrapped animals become quiet in the pool, the birds gather to feed upon them. Again the spring silently captures its prey as feathers and feet of the great birds become covered with asphalt and drag them down. The struggle is over, the sun rises higher and the quiet of the day is broken only by the song of the meadow-lark.

For centuries the story continues with little change. But about 8,000 years ago the heavy rains diminish and a long drought visits the land. Grasses are dried, the soil is baked in the hot sun and trees and bushes begin to die and the large animals gradually disappear. Only a few of the smaller animals survive for the next centuries as the dry valley provides limited sustenance, and the giants are gone forever.

The time of man's arrival in the western hemisphere is unknown, but in time he travels into Southern California. By the fifteenth century Columbus is seeking a passage to the Indies and a group of California Indians is camped by the springs, for they come to collect asphalt which they use in a number of ways. These Indians are not known for outstanding handwork, but they are able to construct several different kinds of objects because of the asphalt. Large

trees are unavailable, so small planks are hewn from smaller trees, holes are bored in these and they are tied together with strips of hide to form boats. Men are collecting asphalt to caulk the cracks between the planks. Stone implements are also secured to wooden handles with sinew and asphalt. Indian women, seated outside temporary shelters, caulk their baskets with asphalt to insure their ability to hold the water heated by hot stones and used to cook acorn meal.

The first written description of La Brea is made in 1769. For eight months Gaspar de Portolá, governor of Lower California, and Father Junipera Serra, in charge of the missions in that area, have traveled north with a band of soldiers, friars, Indians and servants. Their assignment is to travel to Monterey to take over all of California for Spain. Because of the importance of their missions, the route will some day bear the name, El Camino Real, "The Royal Highway." As they pass through the valley of Los Angeles, Father Crespi, one of the friars, writes: "Thursday, August 3. — At half-past six we left camp and forded the Porciuncula River, which runs down from the valley, flowing through it from the mountains into the plain. After crossing the river we entered a large vineyard of wild grapes and an infinity of rosebushes in full bloom. All the soil is black and loamy, and is capa-

ble of producing every kind of grain and fruit which may be planted. We went west continually over good land well covered with grass. After traveling about half a league we came to the village of this region, the people of which, on seeing us, came out into the road. As they drew near us they began to howl like wolves; they greeted us and wished to give us seeds, but as we had nothing at hand to carry them we did not accept them. Seeing this, they threw handfuls of them on the ground and the rest in the air. We traveled over another plain for three hours, during which we must have gone as many leagues. In the same plain we came across a grove of very large alders, high and thick, from which flows a stream of water about a buie in depth. The banks were grassy and covered with fragrant herbs and watercress. The water flowed afterwards in a deep channel towards the southwest. All the land that we saw this morning seemed admirable to us. We pitched camp near the water. This afternoon we felt new earthquakes, the continuation of which astonishes us. We judge that in the mountains that run to the west in front of us there are some volcanoes, for there are many signs on the road which stretches between the Porciuncula River and the Spring of the Alders, for the explorers saw some large marshes of a certain substance



Mural of Extinct Animals in Southern California, dominated by Imperial Mammoth. Other animals include Short-faced Bear, Harlan's Ground Sloth, American Mastodon, Dire Wolf, California Saber-Tooth, Extinct Camel, Steven's Llama, Extinct Western Horse, American Lion, Merriam's Giant Condor, Long-Horned Bison, Antique Bison, Cope's Flamingo, and La Brea Stork. Painting by Jerome and Elma Connolly.

like pitch; they were boiling and bubbling, and the pitch came out mixed with an abundance of water. They noticed that the water runs to one side and the pitch to the other, and that there is such an abundance of it that it would serve to caulk many ships. This place where we stopped is called the Spring of Alders of San Estevan."

Portolá also records in his journal "The 3rd, we proceeded for three hours on a good road; to the right of it were extensive swamps of bitumen which is called *chapa-pote*. We debated whether this substance, which flows melted from underneath the earth, could occasion so many earthquakes. We had much pasture, water, and an abundance of antelope and deer. Here (the inhabitants of) a villa of about thirty natives appeared (at our camp); they gave us presents and we made them a suitable return."

But the most vivid description is given by Jose Longinas Martinez who travels through California thirty-three years later: "Near the Pueblo de Los Angeles there are more than twenty springs of liquid petroleum, pitch, etc. Farther to the west of the said town, in the middle of a great plain of more than fifteen leagues in circumference, there is a great lake of pitch, with many pools in which bubbles or blisters are continually forming and exploding. They are shaped like conical bells and, when they burst at their apex, they make a little report. I examined the holes left by the bubbles, but when they explode they are followed by others in succession and give one no opportunity to examine the cavity.

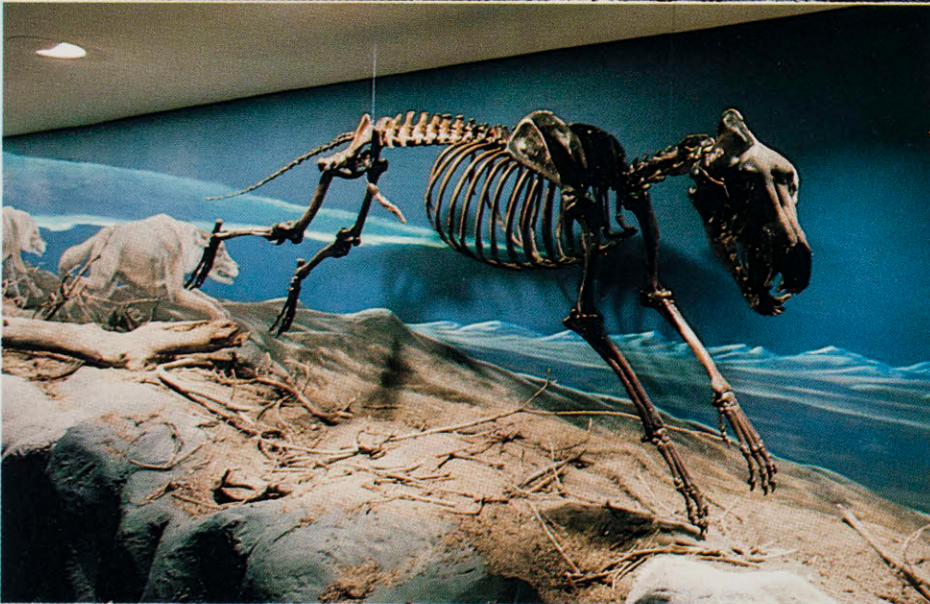
"The variety of the great masses of tar, the movements which one sees in all of them at once, the pitchy smell, the sight of that great lake of strange matter, and these

phenomena, present an astonishing and frightful aspect, reminding one of the pictures painted of the infernal caverns. If one stands upon the more solid masses of pitch, one seems to be ascending insensibly from the ground. The plain of pitch upon which one stands sinks in the form of a cone, with the point downward. In hot weather animals have been seen to sink in it and when they tried to escape they were unable to do so, because their feet were stuck, and the lake swallowed them. After many years their bones have come up through the holes, as if petrified. I have brought away several specimens.

"For a great distance round about these volcanoes there is no water, and when the heat of the sun forces birds to seek water, they fall into the lake, which seems to them to be water. All the birds that come thus are caught by the feet and wings until they die of

A family of Merriam's Giant Condors (Terrornis merriami) nesting on a cliff. Diorama painted by Jerome and Elma Connolly.





hunger and thirst. The same disillusionment overtakes rabbits, squirrels, and other animals. For this reason the gentiles are very careful to explore these places in order to hunt without work."

By 1828 La Brea springs are included in a large 4500 acre Mexican land grant called Rancho La Brea, an area awarded to Antonio Rocha. Rocha, a Portuguese blacksmith and sailor who jumped ship and married, applies for the land grant which is given with the stipulation that the asphalt be made available to any who wish to waterproof the roofs of their adobe houses. James Pattie, traveling through Los Angeles, describes the practice: "My next advance was to a small town, inhabited by Spaniards, called the town of The Angels. The houses have flat roofs, covered with bituminous pitch, brought from a place within four miles of town, where this article boils up from the earth. As the liquid rises, hollow bubbles like a shell of a large size are formed. When they burst, the noise is heard distinctly in the town. The material is obtained by breaking off portions that have become hard, with an axe, or something of the kind. The large pieces thus separated, are laid on the roof, previously covered with earth, through which the pitch cannot penetrate, when it is rendered liquid again by the heat of the sun."

1850 brings Henry Hancock, traveling by horse through the muddy streets of the small town of Los Angeles. He is fascinated by the colorful village and decides to open a law office. Ten years later he and his brother become the owners of Rancho La Brea, but the family soon has financial difficulties and are driven to sell the asphalt for fuel; some is shipped to San Francisco where it is also used to pave the streets.

William Denton visits the Hancocks in 1875 and recognizes many of the bones scattered in the tar as those from fossil animals. When he returns to Boston he publishes his findings but the report is soon forgotten.

Thirty years later William Orcutt, seeking oil on the land for the Union Oil Company, becomes interested in the bones and contacts Dr. John C. Merriam of the University of California at Berkeley. From 1906 to 1913, Dr. Merriam and his students can be seen digging in the pits that had been opened during excavation for asphalt. Dr. James Z. Gilbert brings a group of students from Los Angeles High School who are also busy in the pits.

By this time great interest in the fossils is being aroused and in order to protect them, Henry's son, G. Allan Hancock, gives the County of Los Angeles the exclusive right to



A 1913 photograph showing work going on in one of the original sites excavated at Rancho La Brea. Large visible bones are giant ground sloth pelvises.

Desk and other memorabilia belonged to G. Allan Hancock, who gave Rancho La Brea land to the County of Los Angeles. The Salt Creek oil field in the photomural lies to the north of the Page Museum, and is still operating. Oil from this field is the source of asphalt at La Brea.



Opposite Page, Bottom: Dire Wolf (Canis dirus) diorama. The Dire Wolf, extinct species of Pleistocene wolf, is the most common mammalian species found at La Brea. Top: a 1914 Dire Wolf plaster model repainted by Jerome and Elma Connolly. Middle: Dire Wolf skeleton assembled by Leonard Bessom.

excavate the fossils, under the control of the new Museum in Exposition Park. This results in three years of grueling work to remove tons of bones which are cleaned in washtubs of kerosene and sent to the Museum for study and storage, and examples of the animals are mounted for exhibit in the science wing of the Museum. Finally, in 1923, Captain Hancock deeds that part of the Rancho containing the asphalt pits and the old Hancock farmhouse to the County.

For the next forty-five years little excavation takes place. Miracle Mile merchants finally become disturbed by the condition of the land and persuade the County to landscape and maintain the property as a park. Land is filled, paths established, landscaping completed and a small museum built in 1951 around one of the pits undergoing recent excavation.

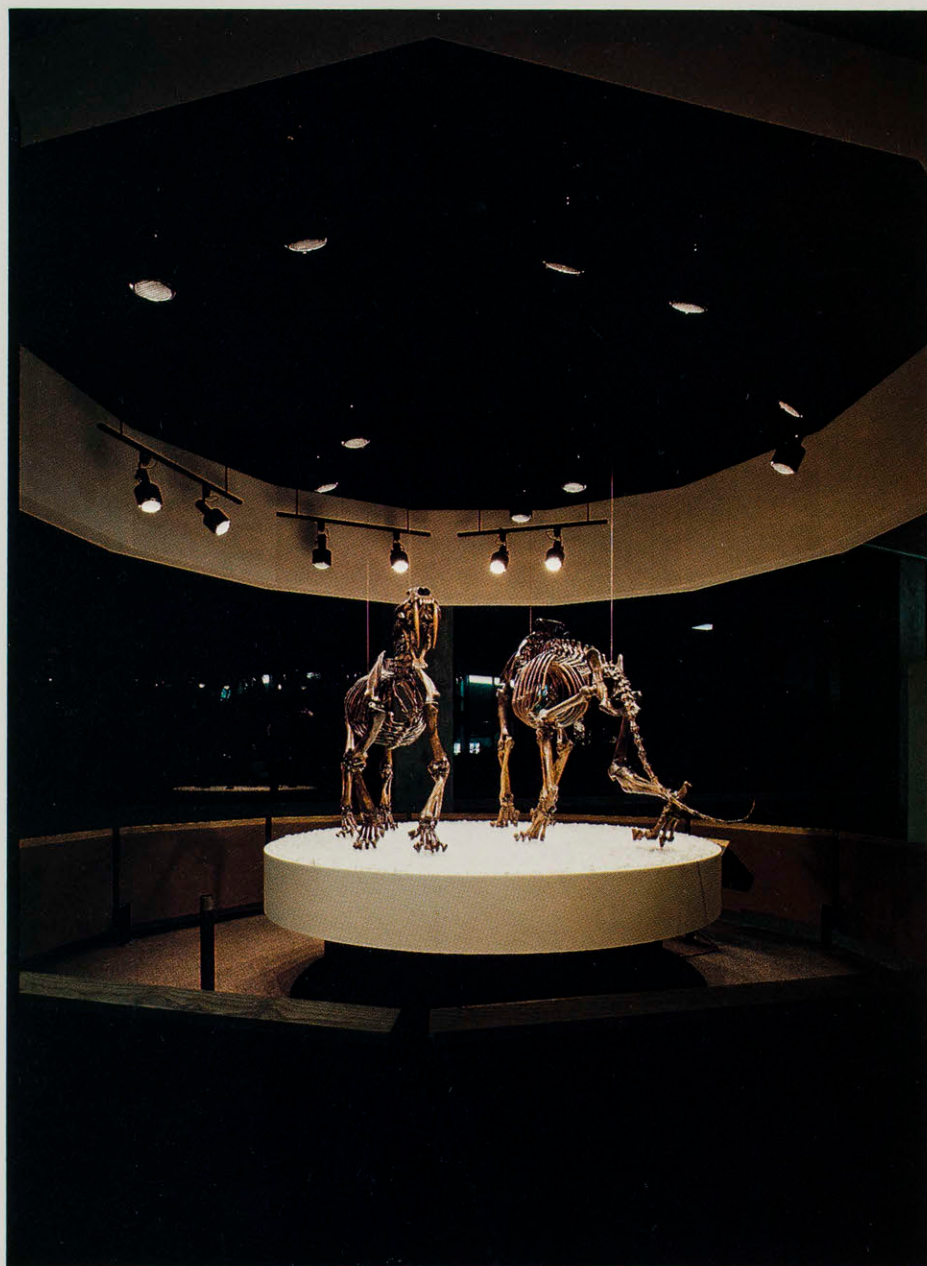
In 1969 interest is roused again from a study which indicates that some of the ancient bones with strange markings might have been carved by early man. Supported by funds from the Museum Foundation, private donors, N.S.F. and N.E.H. grants, the old Museum Pit 91 is re-opened. Now, with dental tools in place of the large picks of the early dig, the great pit is carefully excavated, inch by inch, to reveal material down to the last hair and pollen grain.

Through the years many attempts had been made to raise money for an adequate museum to house the world-famous animals within the park. Finally in 1972, George Page, a fine and generous man, realizes a lifelong dream by offering to build such a museum. The County accepts the project and the architectural designs made by Willis E. Fagan and Franklin W. Thornton, and construction begins under the watchful eye and guidance of Mr. Page who closely supervises the building and exhibit construction.

A modern building has now been constructed, partially underground to save the park.

In the museum are displays, skeletons of the larger animals, the geological history of La Brea, the history of the Rancho, a working laboratory and many of the fascinating aspects of the research and study emerging from the excavations in the old Rancho.

The work of planning and executing the exhibits has not been easy, but Mr. Page has had the help of an unusual group of people. James Carmel made the first exhibits design upon which Mr. Page's chief assistant, Hollis Cotton, designed the specific exhibits. Dennis Roof, a graphics and exhibits designer, has assisted in this work. Mr. Page secured the services of Jerome and Elma Connolly to paint the



Left: California Saber-tooth (*Smilodon californicus*) skeleton. The Saber-Tooth probably ambushed the larger slower-moving animals, such as the Ground Sloths and young Mammoths or Mastodons.

Right: American Lion (*Felis atrox*) skeleton. This lion was the most formidable predator of its time. Nearly a hundred of these great carnivores were recovered from Rancho La Brea.

murals after looking at their outstanding work for the Smithsonian Institution. In the new Museum they have depicted the arrival of man into North America, the story of the Dire Wolf and the reproductions of the animals from Rancho La Brea. Other paintings of individual animals have been made by John Dawson.

Leonard Bessom, a talented craftsman and now-retired model maker from the Natural History Museum, was put in charge of re-mounting the skeletons, assisted by Chris Shaw. Dr. and Mrs. James Jensen from Brigham Young University, and two

assistants, were released from the university to help with the skeletons, lending their knowledge of anatomy and construction to the exhibits of the imperial mammoth and the birds.

Another valuable member of the team is George Jefferson, acting as scientific consultant for the exhibits design. He is a curatorial assistant at the Natural History Museum and formerly worked for several years as senior museum scientist at the University of California at Riverside.

Several members of the Board of Governors and staff of the Natural History Mu-

seum have given strong support to Mr. Page's work on the satellite Museum. Staff members working at the site have acted as liaison between the buildings, and some will remain permanently.

Dr. William Akersten, curator of vertebrate paleontology, has been in charge of the dig since 1972. His job has been varied, from guard or plumber in the understaffed park to carrying on complex paleontological research for which he has been highly trained at the universities of Texas and Michigan. His genial, easy disposition has been a great help in organizing the work of innumerable volunteers and trained workers, and he will continue to be in charge of all scientific activities in the park and Museum, and the collection of La Brea fossils in great storerooms lining the building.

In 1976 Greg Byrd moved into the new building as coordinator and later as business administrator and the liaison between the satellite Museum and what he calls the "parent" Museum at Exposition Park. Mr. Byrd had first come to the Natural History Museum in 1961 when he was chosen as an outstanding high school science student to attend the Natural Science Workshop. After graduating from UCLA with a degree in political science, he was chosen as a trainee in the County Administrative Office and he requested a position at the Museum because of his early association.

Finally, a special vote of thanks to the Board of Supervisors of Los Angeles County who donated the land as a site for the Page Museum, and envisioning a great educational facility, agreed to assume responsibility for operating it and making it free to the public for at least the next forty years.

With the opening of this outstanding Museum with its excellent exhibits, the children and adults of Los Angeles as well as visitors from all over the world are having the unique experience of seeing the excavation of La Brea materials and enjoying the La Brea story, showing the final results of the work and study on these early inhabitants of the Los Angeles valley.

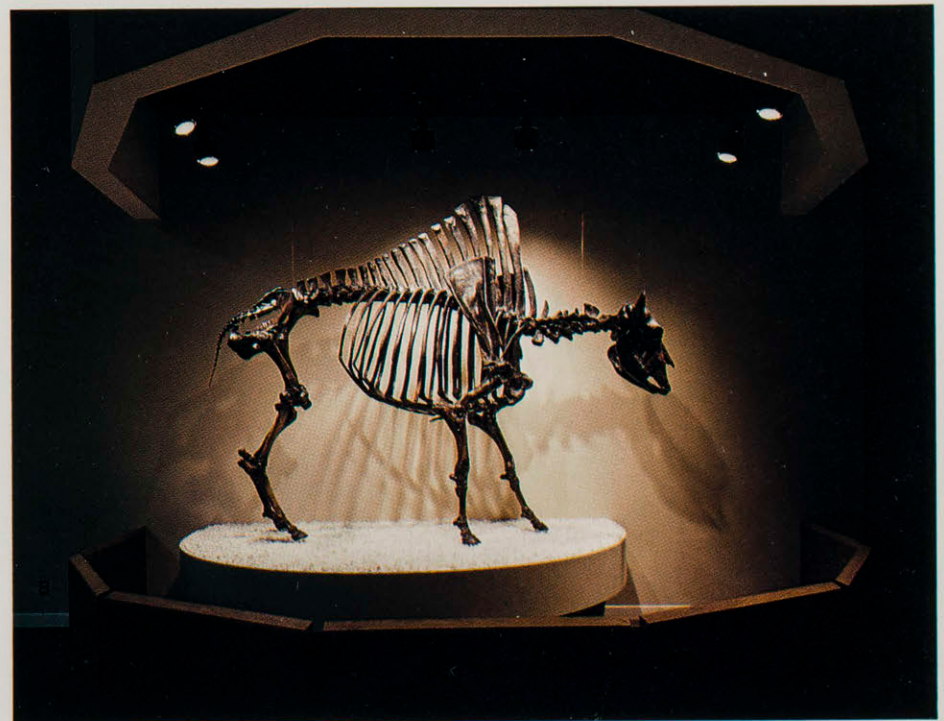
Gretchen Sibley is now Education Specialist Emeritus of the Natural History Museum of Los Angeles County. She is currently working on a history of the Museum.

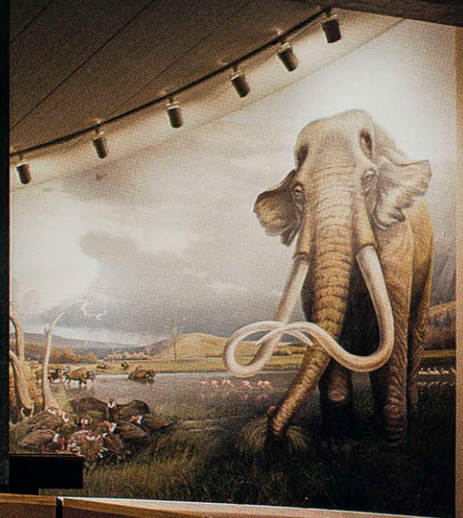
Photos are by Larry Reynolds, staff photographer of the Natural History Museum of Los Angeles County. TERRA's editors thank Reynolds for his fine photographs, obtained under difficult circumstances during Museum building and exhibit assembly.



Leonard Bessom, left, remounts Harlan's Ground Sloth (*Glossotherium harlani*) with help of Christopher Shaw. Photo by Dorothy H. Seligman.

Antique Bison (*Bison antiquus*) skeleton. This bison is the most common plant eater found at Rancho La Brea.





Left: Extinct Western Horse (*Equus occidentalis*) skeleton. The horse family has been present in North America for at least fifty million years. Horses migrated to Europe, Asia and Africa before becoming extinct in the New World. Right: Short-faced Bear (*Arctodus simus*) skeleton. This extinct bear is larger than any of present-day North American bears.



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18

Vista del Cabo S. Cendecino demorando su marcha al N. N. E.

Vista de los primeros Farallones de San Fran.^{co} demorando el rumbo al N. N. E.

Vista del Fondeadero de A. Conterey y Puertal del Pobre demorando esta al S. 26. O. dist.^a 4 leguas

Exploring to satisfy curiosity was one manifestation of the Enlightenment, the intellectual philosophy of the eighteenth century characterized by belief that the world could be understood through the empirical approach of reason, observation, and experiment. According to Enlightenment thinkers natural laws governed the universe; these laws demanded discovery and understanding by men. Man himself was

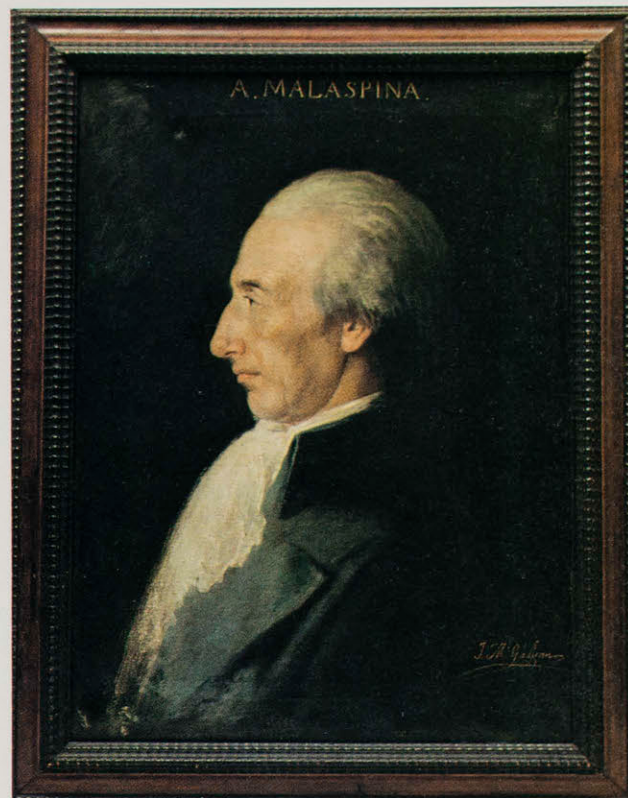
This philosophy roused strong interest in geography, history, and natural history, and was responsible for the birth of many new fields in the sciences and social sciences. A passion developed for amassing data out of which knowledge and understanding would emerge. From this desire to learn scientific expeditions were born. These eighteenth-century searches differed from earlier exploring expeditions since they were organized specifically to collect information. In this respect they represent the purest of man's endeavors in explorations. Other motives such as national pride, location and exploitation of natural resources, and international political advantage were present, but in a secondary role. The eighteenth-

For the past twenty years the two nations of England and France with a noble

rivalry have undertaken voyages in which navigation, geography and the knowledge of humanity have made very rapid progress. This history of human society has laid the foundation for more general investigations; natural history has been enriched with an almost infinite number of discoveries; and finally, the preservation of Man in different climates, in extensive journeys, and among some almost incredible tasks and risks, has been the most interesting acquisition which navigation has made. The voyage which is being proposed is particularly directed toward the completion of these objects; and the aspect which is being called the Scientific Part will certainly be carried out with much care, continuing with effectiveness the paths of Cook and La Pérouse.

British Captain James Cook had sailed on political and scientific expeditions to the Pacific Ocean in 1768, 1772, and 1776. Jean François Galaup de la Pérouse had gallantly captained a world cruise in 1786. Both expeditions had touched at numerous Spanish American ports. In 1789, Malaspina was able to convince Antonio Valdés y Bazán, Minister of the Navy, that the voyage he and Bustamante proposed would surpass the earlier scientific visits to America of Cook and La Pérouse. Malaspina argued that Spain should take care lest other nations get ahead in the field of science, or in distant exploration, in which Spain traditionally excelled. Furthermore, Malaspina very aptly claimed that his journey would provide an opportunity to survey circumstances in Spain's huge empire. The crown agreed that Malaspina's ideas were sound, and dedicated enormous expense and effort to science and national glory by underwriting the expedition.

Elaborate plans included construction of two specially designed ships, the *Atrevida* (*Intrepid*) and the *Descubierta* (*Discovery*). The twin corvettes were 120 feet long, displaced 306 tons, and drew about fourteen feet of water when loaded. Since they were designed for exploration, they were only lightly equipped with firepower. Commodious storage space was provided for supplies necessary to the multiple employments of the crew. For example, pencils, tempera, inks and paper for drawings, drafting, and chart-making were stowed on the ships in large quantities. The *Descubierta* and *Atrevida* were built so well that no major repairs or alterations were made to them during the entire length of their service. Because of the rather deep draft of the command vessels, smaller schooners, like the *Sutil* and the *Mexicana*



Captain Alejandro Malaspina.

Captain José Bustamante y Guerra.



were acquired in Mexico for carrying out close-order reconnaissance.

The crew was selected painstakingly from the best ranks of the Spanish Navy. Officers were chosen not only for their nautical experience, but also for their expertise in astronomy, hydrography, cartography, or some other specialty useful to successful conduct of the expedition. In addition to the officers there was a technical corps, composed mainly of civilians, specialists whose work was the *raison d'être* of the scientific mission. Their fields of expertise were natural history, geology, botany, cartography, art, and musicology. Cosmopolitan, experienced, and accomplished, the crew and staff of the grand expedition produced brilliant results during the sixty-two month itinerary.

Before departing, Malaspina and other members of his party visited a number of Spanish archives, which had been opened to them by the crown. Journals, diaries, and descriptions of the areas to be visited were studied for background documentation of the expedition's purposes. Archives in various Spanish American cities also were visited en route. For example, once Malaspina arrived in Mexico, he obtained copies of reports concerning the California and Pacific Northwest coasts. This extraordinary attention to detail continued throughout the voyage; extensive data collecting went on for a full five years.

After stops and study at Montevideo, Buenos Aires, and other South American ports, the expedition arrived in Acapulco, the base of operations during observations of the Pacific coast of North America. In Acapulco, Tomás de Suría, a Spanish-born resident of Mexico City, joined the party on temporary loan from his duties in the capital, where he was an artist-engraver at the mint and an instructor at the Art Academy of San Carlos, the seat of artistic learning and practice in New Spain. Almost equally important to the excellent artistic record of Malaspina's travels was the growing capability of amateur artist José Cardero, who originally enlisted as a cabin boy or orderly. Following a stop in Guayaquil, Cardero dedicated more and more time to production of drawings for the natural scientists and the more demanding execution of general views. Practically all the artistic production from the California, Northwest, and Alaskan explorations is the work of the professional engraver, Suría, and the talented amateur, Cardero.

Shortly after anchoring at Acapulco in early 1791, Malaspina received a change in orders directing him to search for a northern water passage through America. This

mythical northwest passage, usually called the Strait of Anián by Spaniards, had been the object of search by several nations for almost three centuries. One crew member described the "great joy" of his commander when from the mouth of a bay [Icy Bay] he sighted a small strait at the exact latitude specified in a recently published account detailing an earlier discovery. Subsequent exploration dashed hope of finding a northwest passage. Instead, Malaspina's men found a bay that ended abruptly in a glacier [Malaspina Glacier]. The name *Desengaño* (Disappointment) appropriately was awarded to the spot.

An international incident which had occurred on the west coast of Vancouver Island in 1789 was further motivation for Malaspina to visit the Northwest. A Spanish naval officer had seized an English merchant captain, triggering a confrontation between Spain and Britain, called the Nootka Sound Controversy. Malaspina was dispatched to the scene of conflict for observation and to reinforce Spanish claims in the area. One of his points of visitation was the recently established Spanish outpost at Santa Cruz de Nutka in Friendly Cove, British Columbia.

Despite disappointment at finding no strait and doubtful diplomatic effectiveness of the visit to Nootka, the prevalence of myths concerning a strait and the international conflict served a valuable purpose. As a result of these scientific reasons, Malaspina closely explored the coastal region believed to harbor the mouth of the strait and the area of British activity. Consequently, great quantities of information about the land and peoples of the Pacific Northwest were collected, recorded, and preserved.

At many landings along the coast, as at Mulgrave Sound, now called Yakutat Bay, a field observatory was erected where careful longitudinal and astronomical readings were taken. Simultaneously, extensive exploration and mapping were pursued. Here the expedition's three-way approach consisting of written description, artists' visual renderings, and collection of artifacts worked to maximum advantage. The Spaniards traded with the Tlingit Indians, purchasing even "the most lowly objects only because it belonged to the natives." Items acquired included fishing implements, domestic articles, arms, and "other works of their own manufacture, either of decoration or apparel, all of which they [the Tlingit] exchanged for old clothing, nails, buttons, and other similar articles which were of incalculable value to them." Subjects investigated by Malaspina's

specialists include Tlingit economy, social practices, physical description, dress, warfare, burial customs, and other readily observed aspects of the culture. Study of the language also was begun, and several dictionaries were compiled as a result.

From Yakutat, Malaspina sailed northward, exploring parts of the Alaska coast, and then turned south, putting in for his next extended stop at Nootka Sound. A similar pattern of scientific endeavor was carried out as at Yakutat. Here an observatory was set up as had been done before, and observations and experiments using the telescope, barometer, chronometer, thermometer, and pendulum were implemented. Bohemian naturalist Tadeo Haenke collected a number of botanical specimens. From offshore, the artist drew coastal profiles, views which delineate the shape of the coastline enabling sailors to recognize a particular stretch of shore upon approach. Numerous artifacts were collected from the Indians, such as the well-woven conical basketry whaling hats of Nootka chieftains, foul weather gear, and various fishing implements of a culture oriented to the sea.

Leaving Nootka, Malaspina continued southward, staying close to the coast so that the artists and cartographers could draft coastal profiles and maps. Existing maps of the present Washington and Oregon coast were poor; Malaspina's geographers' utilization of superb equipment contributed substantially to knowledge of the coast.

Two weeks after leaving Nootka, on September 11, 1791, Malaspina arrived at Monterey. The Spanish California capital, settled since 1770, offered a welcome rest and recreation stop from the mariners' arduous voyage. Fresh and familiar food was available to the Malaspina crew for the first time since they had left Acapulco. In the usual pattern, an observatory was established on the beach where readings were taken with the chronometer. Barometer and thermometer measurements were recorded daily; wind direction and force were also noted. New maps and charts of the area were constructed, the need for which was clearly understood by the Malaspina party. During an attempt to land in a fog at Monterey harbor, Malaspina complained that they were using "a chart according to which we were frequently navigating on land . . ."

Malaspina's scientists visited Father President Fermin Francisco Lasuén at Mission San Carlos Borromeo (Carmel) several times, and the Franciscan missionary aided in collecting botanical specimens. For the first time, samples of the California



Watercolor of Point Disappointment at Icy Bay produced by Juan Ravenet.



California quail in watercolor by amateur artist José Cardero.



Pacific coast raccoon done in watercolor by José Guío.

Man-bird figure rattle from the Northwest Coast.





Utility baskets from the California coast.



Basketry hat from Nootka Sound depicting whaling scene.



redwood were collected, and trees now called "ancient cedar" above the Alhambra in Granada seem to have been the result of plants taken back to Spain by Malaspina's exploring party. Tadeo Haenke, who is credited with the scientific discovery of the redwood, collected and recognized about 250 plant types during the visit to Monterey. Birds were collected and stuffed by sailors who knew the art of taxidermy. Suria and Cardero drew scenes of Spanish and Indian life, birds, and other aspects of natural history.

On September 26, 1791, Malaspina sailed for Mexico to continue his round-the-world scientific exploration. From Acapulco, Malaspina sent the two schooners *Sutil* and *Mexicana* northward on a follow-up expedition carried out in 1792 which closely explored the Inland Passage behind Vancouver Island and circumnavigated the island for the first time. Manned with Malaspina officers, the 1792 expedition was carried out in the same careful manner as the earlier venture.

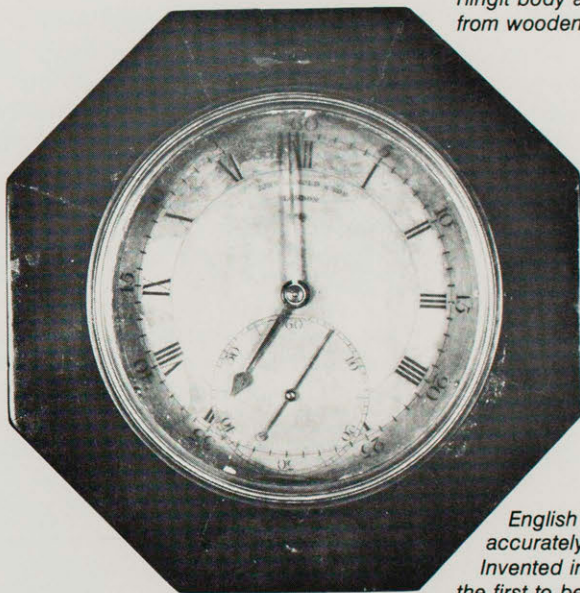
After taking on fresh supplies in Acapulco and dispatching a shipment of specimens to Spain, the *Descubierta* and *Atrevida* departed for a trans-Pacific crossing. The two ships visited Guam, the Philippines, Macao, New Zealand, and Australia before decision was made not to continue westward around the world. Instead, Malaspina began the return trip to Spain, visiting the Fiji Islands on the way to the South American coast, where he made stops in Peru, Chile, the Falkland Islands, and Río de la Plata.

A gala welcome was given to the explorer-scientists in Spain, and Malaspina was promoted to Brigadier of the Navy (equivalent to Rear Admiral). Other crew members were awarded promotions for their excellent service, but the triumph with which the party was greeted when it landed on September 21, 1794, was soon diminished by court intrigue. Malaspina was named as the central figure in an alleged conspiracy to remove Manuel Godoy, chief minister and the queen's lover, from his position of power. Also condemned by Godoy, the self-styled Prince of Peace, for his intimate relationship with the queen, Malaspina was tried, convicted, and imprisoned in northwestern Spain. Eight years later, he was released and sent into permanent exile.

Little is known about the rest of Malaspina's life except that he lived in Italy, engaged in scientific work on yellow fever, and died in obscurity on April 9, 1810, at the age of fifty-five. The glory and prestige that he brought to the Spanish Navy was obliterated.

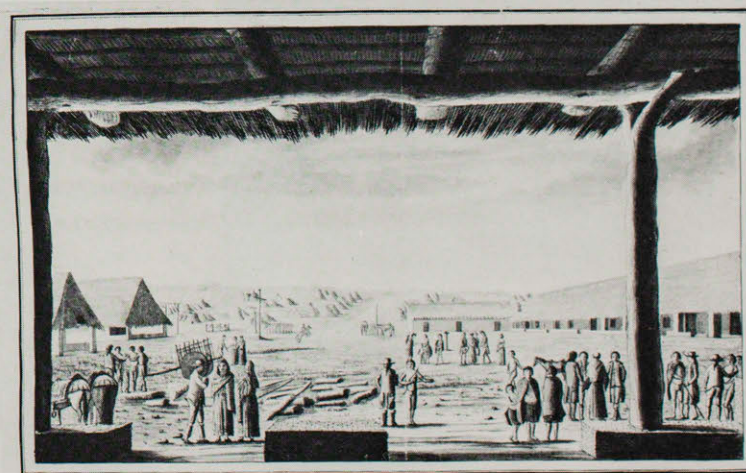


Tlingit body armor constructed from wooden slats.



English chronometer, used to keep time accurately for determination of longitude. Invented in 1756, this chronometer was one of the first to be used in the Pacific.

Jose Cardero's view of the mission compound at San Carlos Borromeo (Carmel)



Vista del convento y gleba y rancherías de la Misión del Carmelo

ated by cancellation of publication plans that had been made for the results of his grand expedition. In 1802, report of the 1792 voyage of the *Sutil* and *Mexicana* was published, but Malaspina's name was deleted and replaced by "Commander of the expedition" each time it should have appeared.

Malaspina's fall from favor resulted in longstanding ignorance of the incredible work he and his staff accomplished. Fortunately, a considerable quantity of the material collected and produced on the expedition has survived. The bulk of the artifacts, drawings, maps, coastal profiles, logs, and journals are presently housed in the Museo Naval and the Museo de América in Madrid.

The Malaspina Expedition produced an enormously rich body of material. There are hundreds of drawings, of which about a hundred are of North America. There are about the same number of coastal profiles and maps. Additionally, there are hundreds of artifacts acquired from the Indian cultures visited by the Spaniards. Fortunately, some of the oblivion that the Malaspina Expedition suffered has been stripped away by the present traveling exhibit sponsored by the Museum of New Mexico. Alejandro Malaspina's pursuit of knowledge for the sake of science and national glory may be appreciated currently by exhibit visitors at the Natural History Museum of Los Angeles County, who are the beneficiaries of the grand expedition's curiosity, conscientiousness, and courage.

Vancouver Island helmet with shell teeth and human hair crown.



Janet Fireman is associate curator of Social & Cultural History at the Natural History Museum of Los Angeles County. A Ph.D. from the University of New Mexico, Dr. Fireman's special interest is Spanish Borderlands history.

Michael Weber is associate director of the Museum of New Mexico at Santa Fe. He organized the show about the Malaspina expedition.

Tomás de Suria's wash of the Presidio of Monterey.

Alaska ceremonial mask with attached wooden ear.



As coffee prices soar, both anger and interest in the brew are at a peak . . . or perk? The time seemed auspicious to print the charming true story that follows: Ed.

AT LAST, PERFECT COFFEE!

by Mary P. Goodwin

We lived on a sandy street a block from the busy kali (an all-purpose waterway) in Indonesia eastern Java. Across from our house was a noisy sawpit. Here two men worked the blade, one pushing up and the other pulling down; they took many days to dismember a giant teak log. At the end of the street a gamelan orchestra met late each night to practice. Their delightful music box sounds floated our way mixing with the bleat of our resident goat. The sweet scent of the dew-moistened plumeria entered the lanai where we drank our evening coffee.

Once a week we went to Toko Kan for groceries and there we purchased the premium Luwak coffee (variously spelled Luak, Lewak, Luwak). Our Indonesian friends had told us why it was the very best. The following paragraph which appeared in *Hoja Volante*, no. LXXV, August 1964 (published by the Zamorano Club of Los Angeles) tells the story.

"You must have some Luwak Coffee. It is an esteemed delicacy in Indonesia. The luak is a ferret-like little beast—a kind of Riki Tiki Tavi, I think—who lives on coffee plantations in Java. He adores coffee beans. Each day and night he carefully seeks out the very finest coffee beans he can find and eats them whole without chewing them. Unfortunately for him, and fortunately for the Indonesians and thee and me, he is unable to digest the beans. They are excreted whole and unchanged. The people of Java collect these delicious fewmets; and after suitable preparation of this dividend, they grind up these specially selected coffee beans (a kind of natural "Auslese" as it were) and make luak coffee. It is esteemed as the best in all the land. You will love it, especially because it was selected by the luak with the greatest of personal care! Will you join us in a demitasse? (In a way this is reminiscent of students and final examinations.)

W. E. G."

W. E. G. is Dr. Willard E. Goodwin. He was on a sabbatical leave from the U.C.L.A. Medical School, living in eastern Java. After his return we often served Luwak coffee to our more venturesome friends. Very few of them believed the story. Perhaps this is why they were able to quaff the coffee with impunity. Now and then friends send us this increasingly hard-to-find brew, and we continue to enjoy it and serve it.

But the sceptics remain. One such good friend, Dr. Ben Eiseman of Denver, recently made a bet with W. E. G. that this tale could not possibly be true. And he went home to write a friend in Surabaya to find out. Soon, back came a note from Dr. Eiseman to W. E. G.: "Will, I will eat crow but NOT Luwak coffee. Best B. E." He enclosed the following letter from his Indonesian correspondent:

"Dear Dr. Eiseman,

. . . As your letter about luwak coffee I can say that (I'm sorry Dr. Eiseman) Dr. Goodwin (sic) is right and you are wrong. I hope Dr. Goodwin will send me some part of the bet.

You are right to ask me about the luwak business because we (our family) managed since more than 20 years coffee and rubber plantations. The area we farmed are more than 2,000 hectares (5,000 acres). The luwak animal is a catlike animal, which live on the plantation. In the night they climb into the coffee tree and choose the very best beans and swallow them. The coffee berry consists of an outer soft layer and an inner hard coffee bean. The luwak discharge the hard beans as faeces (sic) and drop it on the ground. The coolies in the morning collect these "faeces" which consist mostly of beans and pool it separately. To have an idea of how much of these luwak produce luwak coffee, I can tell you that a coffee plantation of about 250 acre only produce about 50 Kg. What the coffee factory sell as "luwak coffee" is not real luwak coffee, but the fac-

tory use only the name, just to let the consumer know that it is the best coffee.

We don't separate luwak coffee any more to sell it separately because of the too small amount. Usually we collect it to give it to friends as 'souvenirs'. If you wish to have some of it I'll send you by mail if we harvest the coffee in the months of July and August this year. I've tried to find a picture of that luwak animal but I've not succeeded in these few days. . . .

Sincerely yours,
Dr. Liem Djie Swie"

The museum has furnished a picture of this little gourmet and here it is.

Next time you're invited to have some Luwak coffee try this "souvenir" of Indonesia. Perfect coffee, at last.

M.P.G.



Mary P. Goodwin, world traveler, has written for *TERRA* about Nepal, the Antarctic, and now Indonesia. Please, M.P.G., stay peripatetic.

Animal Designs in Classic Chiriquian Pottery

by Margaret Leeds



26 "Why don't you work with Central American pottery? The museum has an extensive collection, and very little is known about the abstract animal designs in the pottery from Costa Rica and Panama." This suggestion came from Dr. Charles Rozaire, archeologist with the Natural History Museum, who had agreed to serve as advisor for a project I was to undertake for the Master of Liberal Arts degree from U.S.C. I arrived at our first meeting armed only with the knowledge that I wanted to do something with Pre-Columbian art or architecture. But Central America? That would, beyond a doubt, be the last place I would have selected for study, having only a neophyte's knowledge of the art history of the Incas, the Mayas, and the Aztecs — and even less knowledge about the ancient civilizations of Central America. I admitted my ignorance of Central American art history, but agreed to consider Dr. Rozaire's suggestion and to begin a recommended reading program.

In researching animal designs in the pottery of Costa Rica and Panama, it soon became evident that what appear to be merely complicated geometric patterns in the designs on some of the pottery are actually highly-stylized versions of animal forms. The animals imitated include a large number of species, among them the crocodile or caiman, puma, armadillo, monkey, crab, lizard, scorpion, frog, fish, octopod — and man; but it is the armadillo, octopus, fish and crocodilian which far outnumber the other species in the pottery.

Reports on Panamanian ceramics continuously err in referring to the crocodilian motif as representing the alligator. The reptile indicated in Tropical America is the crocodile or the caiman, not the alligator. In the interest of biological accuracy, *crocodilian* is used herein to refer to this animal representation, and the word *alligator* is placed in quotation marks when its use is necessary.

With the discovery of the animal forms, numerous questions arose: which designs should be selected from the wide variety available for study — and which pottery should be included in the display which was to be designed for the museum? Should the concentration be on one particular animal and its development as a decorative motif, or should it branch out to include a number of more prevalent animals? Should it include the pottery of one country or of Central America in general?

It was an article by George Grant MacCurdy which helped to answer these questions and to narrow the field to the use of animal designs in Chiriquian pottery. In "The Octopus Motive in Ancient Chiriquian Art," MacCurdy explains the influence of the octopus in the designs in Chiriquian lost-color ware. Not until 1914, following the discovery of a vessel in the Heye collection which bore a relatively realistic version of an octopus with its eight arms, could the designs of this ware be associated with a life form, much less with a specific animal (fig. 1). With the Heye Jar as a "Rosetta Stone," the rosettes and frond-like geomet-

ric designs in lost-color ware could now be related to the waving octopus arms with suckers. The discovery of this jar was like finding the missing piece in a puzzle. Both MacCurdy and his predecessor, William Henry Holmes, had already identified the use of the armadillo, the crocodilian, and the fish in the decorative designs of Chiriquian ware. Now there were four animal forms identified as major design motifs in Chiriquian pottery: the armadillo, the fish, the crocodilian, and the octopus.

Why the Chiriquian artist concentrated on the animal forms in his world has not been determined. We can only speculate as to the role played by these animals in his culture. The peoples of Central America, like those of every land and culture, used the forms of the creatures most familiar to them for their decorative art; but, as no written records accompany the artifacts, there is no way of knowing whether they attached mythological or religious meaning to various animals. In some cultures, frequency of a particular animal as an artistic motif has led archeologists to deduce the evidence of a cult, as in the case of the feline motif in South American Chavin art, and of the feathered serpent motif in Mexico and Central America. The four Chiriquian animals included in this study, armadillo, octopus, fish, and crocodilian, were all probable food sources, but this does not eliminate the possibility of their having been revered for physical or mythological attributes of the individual species.

Not only is the purpose of the animal designs shrouded in mystery, but equally unknown is the practical purpose for which the pottery was created. We do not know if a particular jar was meant for cooking, storage, religious offerings, or perhaps was appreciated solely for its esthetic value. The majority of the ware found in the graves of Chiriqui was apparently taken directly from the furnace and placed into the graves, as most vessels show no abrasion by handling or discoloration by fire or by contents. We may assume that this funerary pottery is similar to that which was in use in the daily life of the ancient Chiriquian, and that it was placed into the graves to serve the needs of the deceased in a life after death; but we can only guess the specific purpose of any particular jar. Some of the fish ware tripods are blackened by fire, but it is not known whether they were used for domestic or of-fertory purposes. Various pieces were found far from their point of origin, and may therefore have been crafted for use as trade pieces. Others, such as the lost-color ware, indeed all four types of Chiriquian ware, remind us that determining the purpose served by a jar is not requisite for appreciating that which is visible and tangible in Chiriquian ware available for study.

Holmes, the "father" of the serious study of Chiriquian artifacts, paid homage to the beauty in form and decorative motifs of the Pre-Columbian pottery of Chiriqui: "Its advanced development as compared with other American fictile products is shown in the perfection of its technique, in the high specialization of form, and in its conventional use of a wide range of decorative motifs. There is no family of American ware that bears evidence of higher skill in the manipulation of clay or that indicates a more subtle appreciation of beauty of form, and no other that presents so many marked analogies to the classic forms of the Mediterranean." Holmes was the first to attempt, in 1888, the classification of thousands of pieces of ceramic art which the graves of Chiriqui had yielded to the explorer J. A. McNeil and which he donated to the U.S. National Museum.

The eleven classifications which Holmes gave to the pottery have since been split, regrouped, renamed, increased, and reduced. It has been pointed out that all this rearranging and adding of new wares to the Chiriqui complex merely reflects the obvious fact that little is known of the chronological or geographical significance of the Chiriquian ceramics. Data accompanying the nineteenth-century findings were too imperfect to allow scientific conclusions relating to the date and locale of manufacture



Fig. 1 Drawing of the Heye Jar with a stylized version of an octopus and its eight arms.

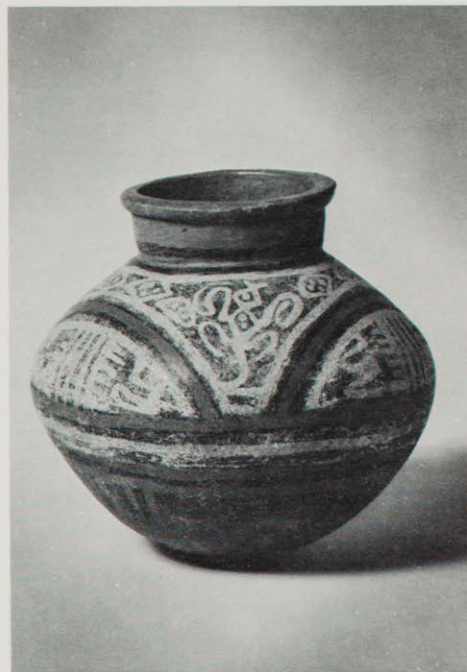


Fig. 2. Lost-color ware jar containing dorsal-view outline of the crocodilian.

of a specific piece or type of pottery; and more recent studies do not fill the gap, as they do not cover all the geographical regions of Chiriqui.

Samuel Kirkland Lothrop indicates that the culture of Chiriqui was contemporaneous at least in part, and flourished for two centuries or more before the Spanish conquest. Olga Linares de Sapir places the Chiriqui Classic Phase at A.D. 1100-1500.

MacCurdy divided the pottery of Chiriqui into fourteen classifications, later refined by Cornelius Osgood into four categories: armadillo ware, lost-color ware, fish tripod ware, and "alligator" ware. Since all four of these can be associated with a specific animal, the topic of the research project and the exhibit for the museum finally emerged — animal designs in Classic Chiriquian pottery.

Dr. Rozaire cleared a worktable and a desk and told me to choose the pieces from the collection to be used in the research or in the exhibit. Many hours were spent getting acquainted with the various kinds of Chiriquian ware on the shelves, and the more interesting pieces were placed on the worktable. These were then sorted according to the four animals used in the designs. As the study progressed, it was disappointing to find that the crocodilian was represented only by the highly-conventionalized versions of this form. A more realistic version was needed to help illustrate in the exhibit how the design of this animal had

changed from the realistic to the abstract. Though great care had been given to choosing from the pieces available for study, it was decided to review the entire collection one more time. The reward was the fortunate discovery of a jar decorated with a relatively realistic version of the crocodilian — not the profile version desired, but at least a dorsal-view outline which was easily recognizable as belonging to the crocodilian (fig. 2). Now the work with the evolution of the crocodilian motif could continue.

We can only guess at the chronology of the evolution from realism to extreme abstraction in the animal designs. MacCurdy theorizes that a representation of the entire animal came first, after which certain parts, such as the carapace in the case of the armadillo, were seized upon to take the place of the whole. Finally, a part, such as a single band of the armadillo's carapace was chosen, not only to represent the whole animal, but also to be used as ornamental motif pure and simple (fig. 3).

In the ornamentation of Chiriquian vessels, representation of an animal varies from the realistic animal form modeled in the round, to use of the animal form or its characteristic parts in highly-conventionalized designs. In this decoration, whether plastic or painted, one is often hard pressed to identify the animal.

There are several processes, taken either separately or in combination, that

may lead to distortion of an animal form in conventionalized designs, including reduplication, exaggeration, elimination and fusion of parts, and their use independently of the whole; wholesale reduction and simplification; and adapting the figure to fit a given space, as in a panel on the shoulder of a vessel. These processes are used in both plastic and painted ornamentation, but a given technique prevails in each group of ware. In armadillo and fish ware, the designs are plastic, in the round or in relief; in lost-color ware and "alligator" ware, the designs are in color.

Color has been applied to Chiriquian ware by two different processes. In lost-color ware, the design results from the removal of color; in "alligator" ware, from the application of color. In the lost-color process, the jar is dipped into one color, usually red or cream, then the design is painted on in wax, after which the jar is dipped into a second color, usually black. The jar is then heated to remove the wax and reveal the design in the ground color. Sometimes three colors are used, such as red, black, and cream, in which case the waxing-dipping-heating process is repeated. The design is the result of the removal of the second (or third)

color with the wax, hence the name "lost-color" ware. In the "alligator" ware the design is painted, usually in black and red on a cream-colored slip. Since the crocodilian design in the newly-discovered jar was in color, the vessel was placed with the "alligator" ware.

As the jars were rearranged to represent the four classifications, there was difficulty in distinguishing between the lost-color ware and "alligator" ware. The designs in some of the lost-color ware seemed more closely related to the crocodilian than to the octopus, and they were placed with the "alligator" ware until I became more adept at recognizing the technique used to color a specific jar, and to separate the pieces by this method rather than by the designs.

It was this division of the pottery according to decorative technique rather than design which led to the frustrating realization that the example of a realistic version of the crocodilian belonged not to the "alligator" ware, but to lost-color ware. How could it be used? It clashed with the plans for the exhibit — it was not decorated with the octopus form, except in minor details, so it could not be used to demonstrate the evolution of the octopus design in lost-color ware;

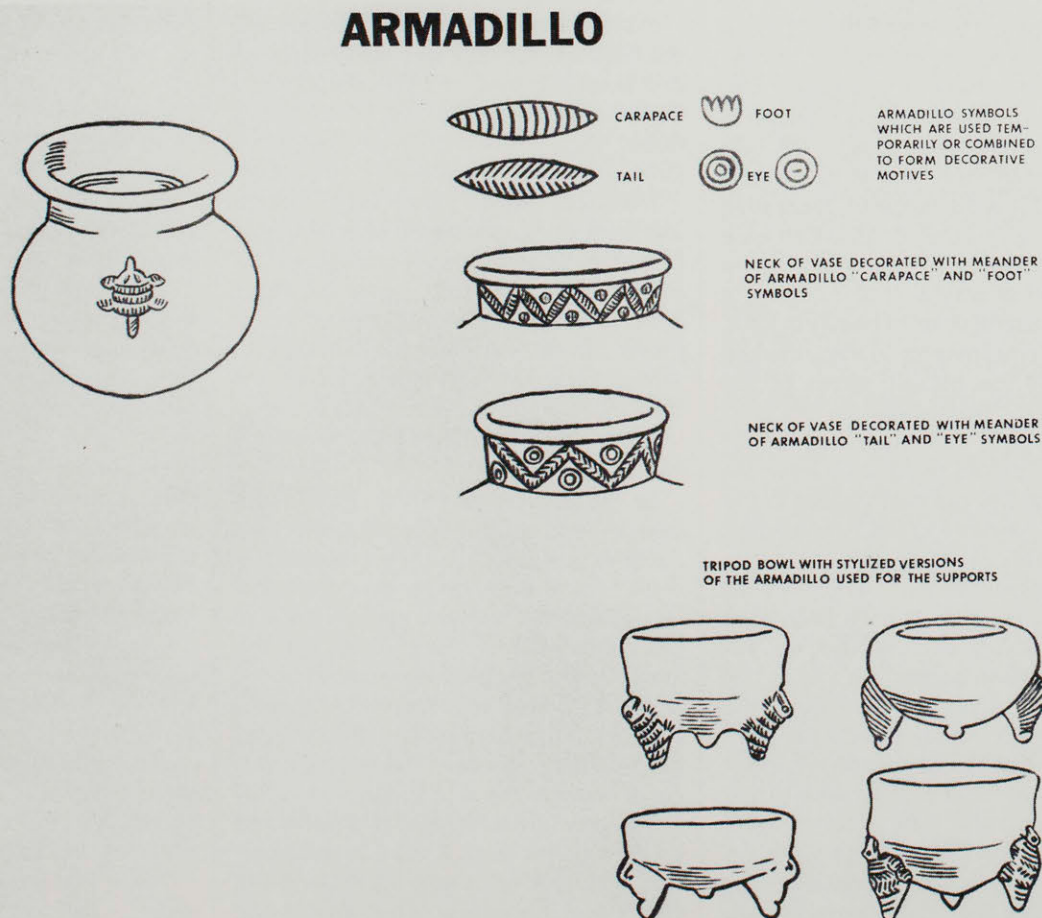
and it was not "alligator" ware, so it could not be used to show the development of design in that group. Too bad! The excitement at finding the jar now became dejection at having to withdraw such an interesting piece from the exhibit.

This dilemma prompted research in the overlapping of motifs from one type of ware to another, which revealed that MacCurdy had faced the same difficulty in identifying the designs in lost-color ware. Plastic design, however, does not present the same problem. In plastic ornamentation representing the armadillo, the entire body is often used and is generally easy to recognize. The four major symbols used to represent the armadillo include those of the carapace, tail, foot, and eye. One or more of these are often used to form decorative motifs.

The fish form varies in the tripod ware from a relatively realistic version complete with mouth, eyes, and fins, to a highly-simplified version in which only a fin, or perhaps the mouth, remains to identify the fish (fig. 4). Even in the more conventionalized versions, however, both the armadillo and the fish are easily recognizable.

The identification of animal motifs in the painted ware is not so simple. The symbols

Fig. 3. Drawings of armadillo motifs used in decorative design.



utilized are far more numerous and more ambiguous. The octopus motif most commonly used is that of the arms in any one of several conventionalized versions of this part. The arm may be frond-like, triangular, or depicted as sets of parallel lines or bars, and may be shown with or without dots or serrations representing suckers on the arm. Arm symbols are often combined to form attractive motifs (fig. 5).

"Alligator" ware exhibits the most complicated system of conventionalizing the animal form. The profile and the dorsal view are popular representations and are sometimes superimposed. The profile often includes the spine-like dorsal scutes, usually shown as triangles, and the scales, shown as dots. The dorsal-view motif may include a lozenge-shaped figure filled with dots, representing the body outline with the scale markings on the back. Other crocodilian motifs include a two-headed crocodilian profile. The conventionalized forms of this motif extend to black-line figures tracing shapes in the crocodilian outline. The body curve of the crocodilian is also translated into black-line patterns. Extreme simplification of this motif results in a simple black-line curve representing the entire animal

(fig. 6). The versatility found in the "alligator" ware designs exemplifies the high degree of sophistication achieved by the ancient Chiriquian potter in the conversion of a realistic form into symbolic abstract designs. Chiriquian pottery design can be called primitive only in the historic, not the artistic sense.

Crocodilian motifs are not restricted to "alligator" ware; they overlap considerably with those of the octopus in lost-color ware. Motifs of the two animals are often combined in the decoration of a single jar, as demonstrated by the jar which proved disappointing with its crocodilian designs and octopus motifs in lost-color. Controversy has surrounded the assigning of several motifs to a specific animal form. Motifs in the shape of triangles and lozenges have been attributed to both the octopus (arms) and the crocodilian (scutes), and the dot motifs have been labeled either octopus arm suckers or crocodilian scales. It is logical to concede the overlapping of the triangular shape in both animal motifs, but the lozenge-shaped figure filled with dots seems to relate more closely to the crocodilian. MacCurdy recognized the overlapping and indicated that the motifs of two or more

animals may be confused.

In 1911, MacCurdy identified dot-filled lozenges, such as those decorating the jar in fig. 7, as including all the elements of the dorsal-view motif of the "alligator," with the spots, however, placed in the median field rather than in the marginal triangles. In 1916, following the discovery of the "octopus" jar in the Heye collection, MacCurdy relabeled these same figures "octopus body motifs enclosing sucker dots." The earlier interpretation seems more plausible.

MacCurdy identified the jar in fig. 8 as belonging to the octopus-design group of lost-color ware. The lozenge-shaped body with one triangular "head" and four frond-like appendages he interpreted as a conventionalized form of an octopus. The triangles filled with crosshatching are, according to him, a highly-conventionalized version of a triangle filled with dots, a symbol for the octopus body or the octopus appendages. This interpretation seems to exaggerate the influence of the octopus in lost-color ware ornamentation. The lozenge-shaped body with four appendages and a triangular head seems more allied with the crocodilian form than with that of the octopus, even though the octopus

Fig. 4. Drawings of fish motifs used in decorative design.

FISH



TRIPOD SUPPORT IN THE FORM OF A FISH INCLUDING MOUTH, EYES, AND FINS



TRIPOD SUPPORT IN THE FORM OF A FISH WITH THE MOUTH SIMPLIFIED AND THE EYES ELIMINATED



TRIPOD SUPPORT WITH ONLY THE MOUTH REMAINING TO IDENTIFY THE FISH



TRIPOD SUPPORT WITH ONLY A FIN REMAINING TO IDENTIFY THE FISH

Fig. 5. Drawings of octopus motifs used in decorative design.

OCTOPUS



VASE DECORATED WITH STYLIZED VERSION OF OCTOPUS BODY AND TENTACLES

STYLIZED REPRESENTATIONS OF THE OCTOPUS TENTACLE



PARALLEL LINES FORMING FROND-LIKE TENTACLE



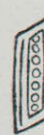
FROND-LIKE TENTACLE WITH SUCKER DOTS



TRIANGULAR TENTACLE WITH SUCKER DOTS



TRIANGULAR TENTACLE



OCTOPUS TENTACLE SYMBOLS IN THE FORM OF PARALLEL LINES OR BARS AND SUCKER DOTS



designs are not restricted to the portrayal of all eight appendages. The crosshatching in the triangular figure resembles more the markings on the back of the crocodilian than octopus sucker dots within a triangular arm. The design on the jar in fig. 8 is closely related to the crocodilian design on the lost-color ware jar in the museum's collection.

The jar in the museum exhibit further supports the theory that the lozenge-shaped figures filled with dots represent the crocodilian, rather than the octopus. In each of the three spaces between the arched shoulder panels is the unmistakable figure of the crocodilian shown by the dorsal-view outline, with head, open mouth, body, tail, and four legs. The body and the head are lozenge-shaped, the head containing one dot, probably representing the eye; and the body containing from two to four dots, representing the scale markings. Alternating with the crocodilian figures are dot-filled lozenges, a motif obviously taken from the crocodilian body symbol in the outline figure. The crocodilian legs are curved lines which are repeated as symbols in the corners of the shoulder panels. The panels also contain series of parallel lines with serrations along the distal margins, symbols of both the crocodilian (longitudinal skin markings and scutes) and the octopus (arms and suckers). The lower half of the jar is decorated with octopus arm motifs in the form of parallel lines.

As a whole, this jar serves as a good example, not only of the overlapping of life form motifs, but also of the overlapping of techniques of ornamentation from one type of ware to another.

Gradually, it was realized that although the jar in the museum's collection might not be the desired example of the crocodilian form in "alligator" ware, it might be more important in another way — it serves to identify the dot-filled lozenges in lost-color ware design as belonging to the crocodilian rather than to the octopus — a small, but gratifying step towards deciphering the messages left us by the Chiriquian potter centuries ago.

As a final project for her MLA from University of Southern California Margaret Leeds chose to research the pre-Columbian pottery of Chiriqui. This research culminated in the Chiriquian pottery exhibit designed by Ms. Leeds for the Natural History Museum.

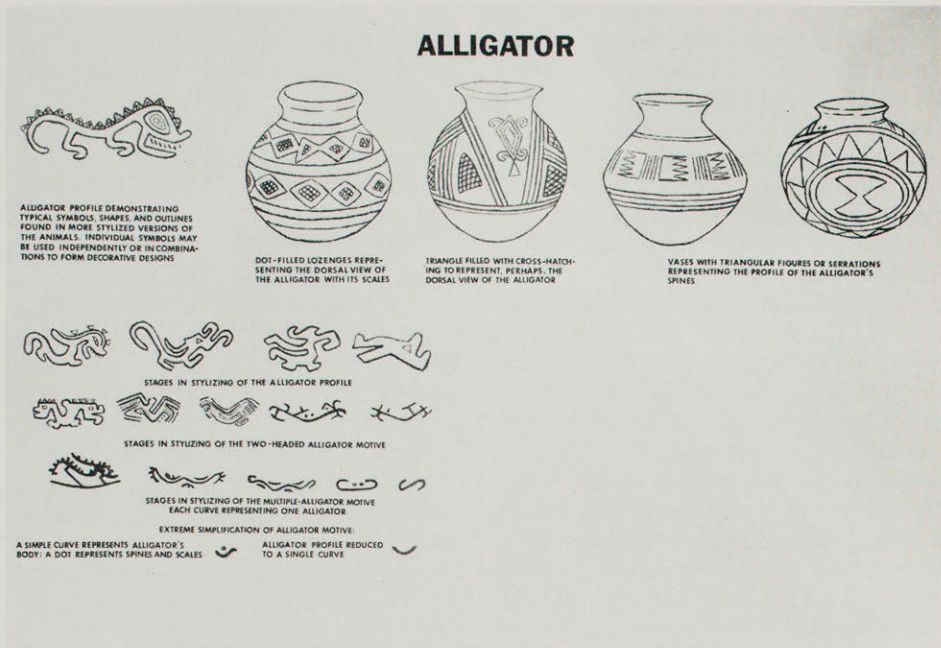


Fig. 6.
Drawings of crocodilian motifs used in decorative design in "alligator" ware.



Fig. 7.
Lost-color ware jar decorated with dot-filled lozenges.



Fig. 8.
Drawing of a lost-color ware jar decorated with a lozenge-shaped figure with one triangular "head" and four frond-like appendages.

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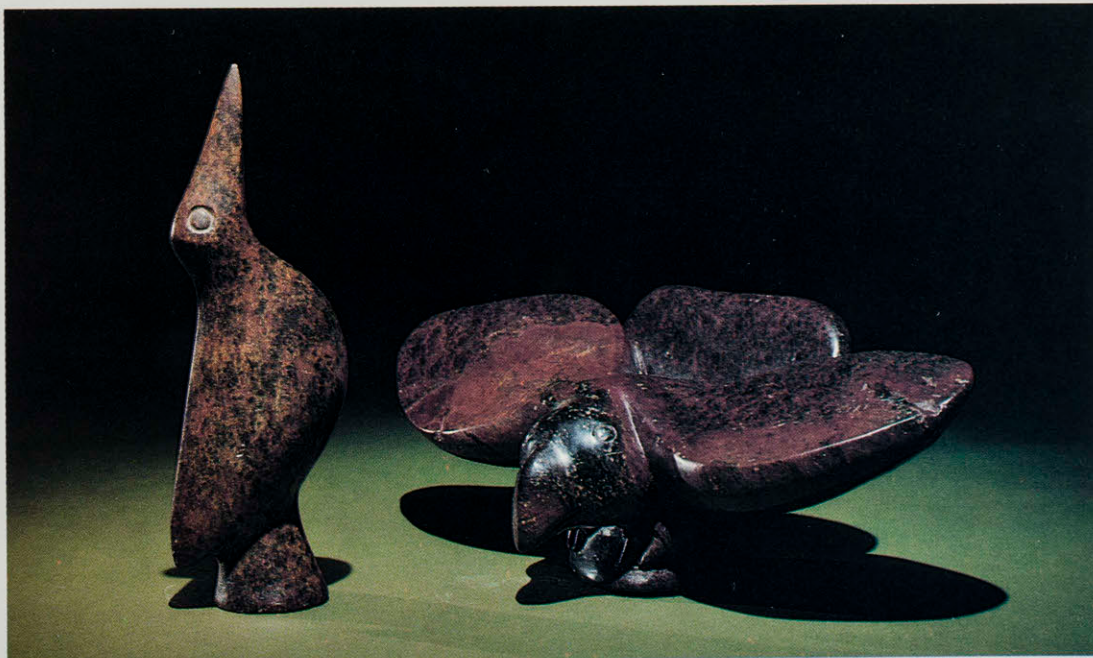
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